



William Sygester.

SHAKSPERE'S
KING HENRY THE FOURTH

FIRST PART

WITH INTRODUCTION, NOTES, GLOSSARY, & APPENDICES

BY

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Editor of *As You Like It, Macbeth, &c.*

CHUCKERVERTY, CHATTERJEE & Co., LTD.

15, College Square, Calcutta

1932

Published by
R. C. CHAKRAVARTI, M.Sc.,
for CHUCKERVERTY, CHATTERJEE & CO., LTD.
15, College Square, Calcutta.

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Printer : P. C. RAY,
SRI GOURANGA PRESS,
71/1, Mirzapur Street, Calcutta.

GIFT
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DEDICATED IN GRATEFUL REVERENCE
TO THE MEMORY OF

JOSEPH SAMUEL ZEMIN,

AT ONE TIME PRINCIPAL & PROFESSOR OF LATIN,
DOVETON COLLEGE, CALCUTTA,

WHOSE LECTURES ON THE LANGUAGE AND POETRY OF
ANCIENT ROME FIRST REVEALED TO ME THE SUBTLE
NUANCES OF LITERARY RITUAL AND TAUGHT ME
TO GRASP THE POWER, DEPTH, CHARM, AND BEAUTY
OF VERSE AS ONE OF THE NOBLEST FORMS
OF MAN'S STRIVINGS AFTER SELF-EXPRESSION.

Conamur, tenues grandia—Q. Horatius Flaccus.

'Let him, that is yet unacquainted with the powers of Shakspeare, and who desires to feel the highest pleasure that the drama can give, read every play from the first scene to the last, with utter negligence of all his commentators. When his fancy is once on the wing, let it not stoop at correction or explanation. When his attention is strongly engaged, let it disdain alike to turn aside to the name of Theobald and Pope. Let him read on through brightness and obscurity, through integrity and corruption ; let him preserve his comprehension of the dialogue and his interest in the fable. And when the pleasures of novelty have ceased, let him attempt exactness ; and read the commentators.

'Particular passages are cleared by notes, but the general effect of the work is weakened. The mind is refrigerated by interruption ; the thoughts are diverted from the principal subject ; the reader is weary, he suspects not why ; and at last throws away the book, which he has too diligently studied.

'Parts are not to be examined till the whole has been surveyed ; there is a kind of intellectual remoteness necessary for the comprehension of any great work in its full design and its true proportions ; a close approach shows the smaller niceties, but the beauty of the whole is discerned no longer' (Johnson's advice on the best method of studying Shakspeare).

PREFACE

In preparing for the use of Indian students this edition of a delightful but, in India, rather neglected play of Shakspeare, I have kept to three main principles. I have tried to explain the language (with its implications and associations as regards both form and thought) in such minute detail that even the most backward students may not only understand but also, in some measure at least, appreciate the meaning of the text. I have next aimed at supplying in the *Introduction*, in the *Appendices*, and in the critical portions of the *Notes* a classified and up-to-date summary of all the historical and literary material bearing on the text that students, including those preparing for an honours degree, need be acquainted with. Lastly, the *Notes* have been so framed as to provide systematic training for a practical grasp of the intricacies of sixteenth-century English, so that the energy spent in preparing the book for examination purposes may not only rouse curiosity and interest but also result in abiding profit ; and, with this end in view, I have added detailed hints on grammar and rhetoric wherever they are expected to remove doubts or stimulate inquiry.

All the accessible sources of help and information have been freely consulted ; and my obligations to previous annotators are much greater than I have been able to acknowledge formally. For verbal interpretation, I have relied mainly on the *Oxford English Dictionary* and its invaluable summary, the *Shakspeare Glossary* of Dr. Onions ;

and for much matter incorporated in the *Introduction* I am indebted to the Arden, the Warwick, and the Tutorial editions of this play. Great pains have been taken to ensure that no difficulty should be passed over in silence ; and where I have not been able to suggest a satisfactory or even a passable interpretation, I have not hesitated to admit it. I have dealt with the puns and quibbles in the Falstaff dialogues at much greater length than in any previous commentary known to me, for I have felt that an understanding of this bewildering word-play is essential to even the most meagre enjoyment of the comic scenes.

The text is a conservative one and on the whole follows the First Quarto very closely. A few variants from the later Quartos and the Folios and only the most widely accepted 'emendations' have been admitted.

A.D.

Calcutta, 1932.

NOTE

When the meanings of a word or phrase are numbered (1), (2), and so on, that word or phrase is used in more than one sense (i.e. there is a pun). But when two or more explanations are separated by *or*, they are alternative, those coming first being as a rule preferable.

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Frontispiece: Portrait of Shakspeare as in the (British)
National Portrait Gallery, London, with
facsimile signature.

INTRODUCTION

I. THE AUTHOR

A. *Shakspeare's Life*

Date of Birth.

With a unanimity that is all but universal, William Shakspeare, the author of this play, is acknowledged to be by far the greatest of all dramatists and to hold, by right indefeasible, a pre-eminent place in the ranks of the world's immortals. He was born in the small but busy town of Stratford-on-Avon, Warwickshire, in April, 1564 ; and he was baptised on the 26th of that month. The exact date of his birth is not known but is presumed to be the 23rd.

Parentage.

The poet was the third child and eldest son of John Shakspeare, who was an enterprising and successful farmer-tradesman and afterwards rose to be Mayor and Chief Alderman of the Town Council. His mother's maiden name was Mary^m Arden. She inherited some property from her father, a Wilmcote landowner, and, being of gentler birth, brought not only wealth but also some culture to her husband's family.

Early Years & Education.

Beyond the fact that his father was then a prosperous and prominent citizen of Stratford, little is

known of the early years of the poet's childhood. When William was of school-going age, he attended for some years the Grammar School at Stratford, where he undoubtedly learnt the rudiments of the Latin language but could hardly have laid the foundation of that wide and varied knowledge which peeps through his plays as a whole. Evidence recently brought to light by Mr. E. I. Fripp tends to show that 'Shakspeare had an excellent schooling under Oxford graduates, that his father and mother were people likely to be interested in his education, that his father was a man of remarkable abilities and independence of judgement, . . . and well able to use his pen ; that Stratford and the neighbourhood contained not a few residents with a claim to learning and eager to send their sons to the University, and that Shakspeare, on leaving school, entered an attorney's office . . . and served in this invaluable capacity, with growing knowledge of man and motive and impartiality of judgement, for some nine years before (on his master's retirement) he joined the players' (*Master Richard Quyny, Bailiff of Stratford-upon-Avon and Friend of William Shakspeare: Oxford University Press*).

Marriage.

In November 1582, when Shakspeare was only eighteen, he fell in love with, and was forced to marry, a girl eight years older than himself. She was Anne, the youngest daughter of Richard Hathaway, a well-to-do yeoman of the neighbouring village of Shottery. A daughter, Susannah, was born to her in May 1583, followed, in February 1585, by the twins Hamnet and Judith. These

three, of whom the boy Hamnet died very young, were all the children Shakspeare had.

Departure for London.

At about this time, John Shakspeare's fortunes were at a very low ebb. William had been mixed up in several escapades that were punishable at law though no more than youthful frolics in popular estimation. He had, it is believed, taken part in a series of poaching raids on the grounds of Sir Thomas Lucy of Charlecote and on one occasion was severely punished. This led him to write what was his first effort at composing poetry—a bitter satire on Sir Thomas—and to hang it on the gates of Charlecote House. The poem so enraged Sir Thomas that Shakspeare thought it prudent to leave Stratford. * It is difficult to believe in the tradition that Shakspeare's domestic life was unhappy and that he left for London because he wanted to be rid of his wife's company. At any rate, Mr. Fripp holds that he never 'left' Stratford or his wife and children at all. He says:—'From first to last he (Shakspeare) was a Stratford man; and he probably returned to his native town and home every summer or autumn, for months at a time and there prepared for the coming Christmas season, writing happily and swiftly in the midst of his family and friends and a passionately loved environment'.

* Shakspeare did indeed bequeathe his 'second-best bed' to his wife; but we must remember that, apart from his will, his wife was entitled to a share under the law and that there is no evidence of any disagreement during their lives.

An Actor in London.

What Shakspeare did immediately after he came to London is not definitely known. But after a time he is believed to have been, according to different accounts, a carrier, a vintner's drawer, a teacher, or an ostler. But it is certain that he became an actor at quite an early stage of his London career, if indeed, he did not leave Stratford with the Earl of Leicester's company of actors. In London, at any rate, he attached himself as prompter's assistant or 'call-boy' to this company, which performed at the *Curtain*, one of the two London playhouses at the time. Within a short time Shakspeare became an actor of some repute, though by no means as successful as some of his professional colleagues. He is known to have acted on the stage of the *Globe*, the *Rose*, the *Curtain*, and the *Blackfriars Theatre*.

Success as a Dramatist.

It is as a reviser and adapter of plays written by others that Shakspeare's career as a dramatist began. He was entrusted with the task of making old plays more suitable for contemporary taste ; and he became so proficient in this work that he soon began to write plays on his own account. *Love's Labour Lost* is the first play of Shakspeare to be put on the boards. As a dramatist his fame spread rapidly, and from 1587 to 1611, he wrote plays almost continuously. These plays brought him not only fame but also wealth : he became a partner of the *Globe Theatre* in 1599, and in the following year bought *New Place*, the largest house in Stratford, for his family residence.

Retired Life in Stratford.

Shakspeare, it seems, had all along decided to settle in Stratford after retiring from active life. But it was only in 1611, several years after he had bought New Place and other estates in Stratford, that he finally left London. He had lived a strenuous life and badly needed rest. During the five years before his death, he led the life of a country gentleman, looking after his estates, paying occasional visits to London, and supervising the publication of some of his plays. But in January 1616, he felt the approach of old age and arranged to have his will made ; and on the 23rd April of that year he died, leaving behind his widow and two daughters, both married. The epitaph on his grave in the chancel of Stratford Parish Church, believed to have been composed by himself, is as follows :—

Good friend, for Jesus' sake forbear,
To dig the dust enclos'd here :
Blest be the man that spares these stones,
And curst be he that moves my bones.

B. Shakspeare's Works

Shakspeare's work can be divided into four periods, and his plays accordingly fall into four groups :—

First Period (about 1588—1594). This was the period when Shakspeare wrote in collaboration with others, and often imitated his predecessors. To this period belong *Titus Andronicus*, *Henry VI (Parts I, II, & III)*, *Richard III*, *King John*, *Love's Labour Lost*, *The Comedy of Errors*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, and *Romeo and Juliet*. More of words than of thought.

Second Period (1595-1601). Shakspeare's powers are now mature. A joyous and optimistic outlook on life colours his thoughts and fancies. Energy and nobility are the characteristics of his work. To this period belong (1) the *historical plays*, *Richard II*, *Henry IV (Parts I & II)*, and *Henry V*; and (2) the *early comedies*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *Much Ado About Nothing*, and *As You Like It*. Thought and language are balanced.

Third Period (1601-1609). 'Shakspeare now handles for the first time the deeper problems of life, and faces its tragic riddles'. He has himself passed through bitter experiences and become chastened by them. To this period belong (1) the *great tragedies*, *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, and *Timon of Athens*; (2) *All's Well that Ends Well* and *Measure for Measure* (which are 'comedies', but not properly so); and (3) *Troilus and Cressida* (which is a tragedy but 'leaves a bitter taste'). Thought overshadows language.

Fourth Period (1609-1612). This is the period of serene contemplation, in which the poet has risen above the joys and sorrows, the doubts and difficulties of the world, and discusses them all in a peaceful, detached frame of mind. To this period belong *Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, and *Henry VIII* (written in collaboration with John Fletcher). Besides the above plays, Shakspeare wrote the poems *Venus & Adonis* and *Lucrece*, and a number of *Sonnets*.

Among the plays doubtfully attributed to Shakspeare are *The Two Noble Kinsmen*, *Sir Thomas More*, *Edward III*, *Arden of Feversham*, &c.

C. Shakspeare as Artist and Thinker

So much has been written, and so much might well be written, on Shakspeare's works that we have to be content with a few representative opinions.

(1) 'The striking peculiarity of Shakspeare's mind was its generic quality, its power of communication with all other minds—so that it contained a universe of thought and feeling within itself, and had no one peculiar bias or exclusive excellence more than another. He was just like any other man, but that he was like all other men. He was the least of an egotist that it was possible to be. He was nothing in himself ; but he was all that others were, or that they could become. He not only had in himself the germs of every faculty and feeling, but he could follow them by anticipation, intuitively, into all their ramifications, through every change of fortune, or conflict of passion, or turn of thought. He had a mind "reflecting ages past" and present: all the people that ever lived are there. There was no respect of persons with him. His genius shone equally on the evil and on the good, on the wise and the foolish, the monarch and the beggar: "all corners of the earth, kings, queens, and states, maids, matrons, nay, the secrets of the grave" are hardly hid from his searching glance. He was like the genius of humanity, changing places with all of us at pleasure, and playing with our own purposes as with his own. He turned the globe round for his amusement, and surveyed the generations of men, and the individuals as they passed, with their different concerns, passions, follies, vices, virtues, actions, and motives—as well those that they knew as those which they did not know, or acknow-

ledge to themselves. The dreams of childhood, the ravings of despair, were the toys of his fancy. Airy beings waited at his call, and came at his bidding. Harmless fairies "nodded to him, and did him curtsies"; and the night-hag bestrode the blast at the command of "his so potent art". The world of spirits lay open to him, like the world of real men and women: and there is the same truth in his delineations of the one as of the other; for, if the preternatural characters he describes could be supposed to exist, they would speak, and feel, and act, as he makes them. He had only to think of anything in order to become that thing, with all the circumstances belonging to it. When he conceived of a *character*, real or imaginary, he not only entered into all its thoughts and feelings, but seemed instantly, and as if by touching a secret spring, to be surrounded with all the same objects, "subject to the same skyey influences", the same local, outward, and unforeseen accidents which would occur in reality. That which, perhaps, more than anything else distinguishes the dramatic productions of Shakspeare from all others is this wonderful truth and individuality of conception. Each of his characters is as much itself, and as absolutely independent of the rest, as well as of the author, as if they were living persons, not fictions of the mind. The poet may be said, for the time, to identify himself with the character he wishes to represent, and to pass from one to another, like the same soul successively animating different bodies. By an art like that of the ventriloquist, he throws his imagination out of himself, and makes every word to appear out of the mouth of the person in whose name it is given. His plays alone are properly expressions of the passions, not

descriptions of them. His characters are real beings of flesh and blood ; they speak like men, not like authors. One might suppose that he had stood by at the time, and overheard what had passed. As, in our dreams, we hold conversations with ourselves, make remarks, or communicate intelligence, and have no idea of the answer we shall receive, and which we ourselves make, till we hear it : so the dialogues in Shakspeare are carried on without any consciousness of what is to follow, without any appearance of preparation or premeditation. The gusts of passion come and go like sounds of music borne upon the wind. Nothing is made out by formal inference and analogy, by climax and antithesis : all comes, or seems to come immediately from nature. Each object or circumstance exists in his mind, as it would have existed in reality : each several train of thought and feeling goes on of itself, without confusion or effort. In the world of his imagination everything has a life, a place, and being of its own ! The *passion* in Shakspeare is of the same nature as his delineation of character. It is not some one habitual feeling or sentiment preying upon itself, growing out of itself, and moulding everything to itself ; it is passion modified by passion, by all the other feelings to which the individual is liable, and to which others are liable with him ; subject to all the fluctuations of caprice and accident ; calling into play all the resources of the understanding and all the energies of the will ; irritated by obstacles or yielding to them ; rising from small beginnings to its utmost height ; now drunk with hope, now stung to madness, now sunk in despair, now blown to air with a breath, now raging like a torrent. The human soul is made the sport of fortune, the prey of adversity !

it is stretched on the wheel of destiny, in restless ecstasy. The passions are in a state of projection. Tears are melted down to moments, and every instant teems with fate. We know the results, we see the process. . . .

'Shakspeare's *imagination* is of the same plastic kind as his conception of character or passion. "It glances from heaven to earth, from earth to heaven". Its movement is rapid and devious. It unites the most opposite extremes ; or "puts a girdle round about the earth in forty minutes". He seems always hurrying from his subject, even while describing it ; but the stroke, like the lightning's, is sure as it is sudden. He takes the widest possible range, but from that very range he has his choice of the greatest variety and aptitude of materials. He brings together images the most alike, but placed at the greatest distance from each other ; that is, found in circumstances of the greatest dissimilitude. From the remoteness of his combinations, and the celerity with which they are effected, they coalesce the more indissolubly together. The more the thoughts are strangers to each other, and the longer they have been kept asunder, the more intimate does their union seem to become. Their felicity is equal to their force. Their likeness is made more dazzling by their novelty. They startle, and take the fancy prisoner in the same instant. Shakspeare's *language and versification* are like the rest of him. He has a magic power over words : they come winged at his bidding and seem to know their places. They are struck out at a heat, on the spur of the occasion, and have all the truth and vividness which arise from an actual impression of the objects. His epithets and single phrases are like sparkles, thrown off from an ima-

gination, fired by the whirling rapidity of its own motion. His language is hieroglyphical. It translates thought into visible images. It abounds in sudden transitions and elliptical expressions. This is the source of his mixed metaphors, which are only abbreviated forms of speech. These, however, give no pain from long custom. They have, in fact, become idioms in the language. They are the building, and not the scaffolding, to thought. We take the meaning and effect of a well-known passage entire, and no more stop to scan and spell out the particular words and phrases than the syllables of which they are composed. His versification is no less powerful, sweet, and varied. It has very occasional excellence, of sullen intricacy, crabbed and perplexed, or of the smoothest and loftiest expression—from the ease and familiarity of measured conversation to the lyrical sounds

“ . . . of ditties highly penned,
Sung by a fair queen, in a summer’s bower,
With ravishing division to her lute”.

‘ It remains to speak of *the faults of Shakspeare*. They are not so many or so great as they have been represented ; what there are, are chiefly owing to the following causes :—The universality of his genius was perhaps a disadvantage to his single works ; the variety of his resources sometimes diverting him from applying them to the most effectual purposes. He might be said to combine the powers of Aeschylus and Aristophanes, of Dante and Rabelais, in his own mind. If he had been only half what he was, he would perhaps have appeared greater. The natural ease and indifference of his temper made him sometimes less scrupulous than he might have been. He

is relaxed and careless in critical places ; he is in earnest throughout only in *Timon*, *Macbeth*, and *Lear*. Again, he had no models of acknowledged excellence constantly in view to stimulate his efforts, and by all that appears, no love of fame. He wrote for the "great vulgar and the small " in his time, not for posterity. If Queen Elizabeth and the maids of honour laughed heartily at his worst jokes, and the catcalls in the gallery were silent at his best passages, he went home satisfied and slept the next night well. He did not trouble himself with Voltaire's criticisms. He was willing to take advantage of the ignorance of the age in many things ; and, if his plays pleased others, not to quarrel with them himself. His very facility of production would make him set less value on his own excellences, and not care to distinguish nicely between what he did well or ill. His blunders in chronology and geography do not amount to above half a dozen, and they are offences against chronology and geography, not against poetry. As to the unities, he was right in setting them at defiance. He was fonder of puns than became so great a man. His barbarisms were those of his age. His genius was his own. He had no objection to float down with the stream of common taste and opinion : he rose above it by his own buoyancy, and an impulse which he could not keep under, in spite of himself or others, and "his delights did shew most dolphin-like".

'He had an equal genius for comedy and tragedy ; and his tragedies are better than his comedies, because tragedy is better than comedy. His female characters, which have been found fault with as insipid, are the finest in the world. Lastly, Shakspeare was the least of a cox-

comb of any one that ever lived, and much of a gentleman' (Hazlitt).

(2) 'Of the general characteristics of Shakspeare's work, apart from its sheer power, none have attracted more attention than its apparent impersonality and the impressive impartiality with which it presents utterly unlike types of character and the most diverse modes of thought and of feeling. With not one of his crowd of characters does Shakspeare seem to identify himself. . . . So complete is the detachment of his characters from his own personality that we can never be quite certain how he felt towards any of them. No great writer reveals so little of himself in his writings. Our knowledge of the mere externals of his life is considerable: but for his mental life, his opinions, his temperament and moral outlook, we must go to the plays and poems, and if we persist in demanding details of them, we shall either be baffled or led by our eagerness into the paths of mere conjecture. There is not a character in the plays which we can reasonably regard as representing Shakspeare; there is not a mood or passion or a situation which we can know that he himself lived through; there is hardly an opinion which we can know was his. "Others abide our question", wrote Arnold of him, "Thou art free". But . . . of necessity, the plays involve a certain outlook and arise from certain modes of thought and certain preferences, moral or aesthetic. . . . Shakspeare's plays are about as moral as life, but not nearly so moral as many of his commentators. . . . Shakspeare, though in no distinctive sense a moral preacher, is on the side of the angels. He has a preference for virtue, as nature has. His standpoint is ethical, and he never forgets that the moral

element in life is primary. He will not let wickedness triumph completely. . . . In his plays, good and evil stand in sharply defined contrast and generally in opposition. . . . If there is one thing clear about Shakspeare's attitude towards life, it is that it was that of a perfectly sane man, normal in all important respects except in that of intellectual power. His simple and healthy moral feeling has gone far to secure a popularity which his profound intellectuality would never of itself alone have secured. While he is "not too bright and good for human nature's daily food", there is no taint in him of moral confusion or of baseness. It is only the morbid, the ill-balanced, the decadent, or the puritan who boggles over Shakspeare's morality. The morbid Shakspeare scarcely knows, save as a form of insanity ; therefore morbid people may be discontented with him. Of the modern anaemic despair of life, too, Shakspeare knows nothing ; the joy of life dominates him always. There is no trace of fatalism in him : his tragedy is a tragedy of moral weakness and intellectual blunders, but never of mere brute circumstance. He has the optimism of the highest vitality : therefore the pessimist may be discontented. Indeed he can be all things to all men save the unhealthy and the lop-sided. He enters into the utmost exquisiteness of feeling, but he is capable of grossness and does not shrink from it. He loves a rough jest and even a practical joke. He has a foolish, but a most human, love for a pun, good or bad. He can laugh uproariously at Bardolph's red nose without a thought of offence. There is no asceticism in him ; and he is under no sense of sin ; but he knows that man pays for vice with pain or misery or failure. He has perhaps little sympathy with

merely ideal aspirations ; but he loves flowers and girlhood and all sincere and beautiful things. He is tolerant with the genial tolerance of strength and wisdom and charity. Finally and above all—for this is the only absolute test of moral value in a writer—Shakspeare's writings brace us for effort, enlarge our thoughts towards charity, and ennoble our feeling for each other. No one is debased or depressed by Shakspeare, for there is nothing base or cowardly in him. His are the darkness and terror of crag and precipice, and his, too, the exhilaration of the summits. . . .

' As an artist Shakspeare is concerned almost solely with the artistic worth of humanity. He is never pre-occupied with that beauty of "nature" which haunts so insistently the minds of modern poets. He uses it sometimes with the hand of a master ; but his thought is centred on humanity, and he passes on. He rarely takes pains to emphasize the picturesque aspect of things, even of the situations he himself creates. He creates the picturesque and leaves it without comment. . . .

'What Shakspeare loves as an artist is power—intensity in human character. It may be power of intellect or moral power, or power of passion or of grace, or the intensity of the exquisite (as in Ariel), or power of love (as in Imogen), or power of wit (as in Benedick), or intensity of stupidity (as in Sir Andrew Aguecheek) ; but it is always the intense, the perfect in some kind, that he dwells upon and makes central. Splendid and puissant personalities are the primary material of his tragedies, giants of wit or silliness of his comedy. . . . Shakspeare sought for the highest expresions of the normal in humanity. But mere mediocrities Shakspeare makes little

use of. He relegates them to the background, and uses them as foils or explanatory notes.

'The *defects and blemishes* in Shakspeare's work are many and obvious.

'It can hardly be denied that Shakspeare's plays abound in word-jugglery and jesting that is often trivial and sometimes sadly out of place ; in rhetorical flights which impede or weaken the action and are psychologically false ; in inartistically long-winded narrative or description ; and in far-fetched and sometimes confused imagery.

'Nor can it be denied that Shakspeare's plots are seriously faulty. They are carelessly handled and full of incongruities. Shakspeare shows a disregard for plausibility which, at times, is so great as to suggest a lack of the sense of it. He displays a readiness to make use of preposterous devices in order to hinge a plot or bring about a catastrophe.

'Shakspeare did not write for posterity, or even for publication. He wrote for the theatre of his day. He knew his audiences and his actors, and he made concessions to both, to the detriment of his work. He had neither the self-restraint nor the self-sacrifice of the conscious artist. He cared little for formal completeness or for perfect unity of effect, and rarely consented to subordinate all his detail to his main design. If an episode or a character did not rouse his imagination, he wrote well enough for his audience and was content' (Seccombe and Allen: *The Age of Shakspeare*).

(3) 'It may be affirmed of Shakspeare that he is among the modern luxuries of life ; that life, in fact, is a new thing, and one more to be coveted, since Shakspeare has

extended the domains of human consciousness, and pushed its dark frontiers into regions not so much as dimly descried or even suspected before his time, far less illuminated (as now they are) by beauty and tropical luxuriance of life. . . .

‘Woman—or the beauty of the female mind—this is one great field of his power. The supernatural world, the world of apparitions, that is another. . . . A third fund of Shakspeare’s peculiar power lies in his teeming fertility of fine thoughts and sentiments. From his works alone might be gathered a golden bead-roll of thoughts, the deepest, subtlest, most pathetic, and yet most catholic and universally intelligible ; the most characteristic also, and appropriate to the particular person, the situation, and the case ; yet, at the same time, applicable to the circumstances of every human being, under all the accidents of life, and all vicissitudes of fortune.

‘Fourthly, we notice his mastery in the structure of his dialogue. . . . Every form of natural interruption, breaking through the restraints of ceremony under the impulses of tempestuous passion ; every form of hasty interrogative, ardent reiteration when a question has been evaded ; every form of scornful reiteration of the hostile words ; every impatient continuation of the hostile statement ; in short, all modes and formulae by which anger, hurry, fretfulness, scorn, impatience, or excitement under any movement whatever, can disturb or modify or dislocate the formal, bookish style of commencement—these are as rife in Shakspeare’s dialogue as in life itself ; and how much vivacity, how profound a verisimilitude, they add to the scenic effect as an imitation of human passion and real life, we need not say’ (De Quincey).

(4) 'Among the excellent German critics of Shakspeare was K. E. Vehse (1802-70), who wrote that Shakspeare "was the first to rest his compositions on a purely human basis. Shakspeare, the untaught and unlearned poet" (we may correct Vehse on this point*) "was the first who displayed energetically the modern spirit of worldly knowledge, which is the direct converse of the spirit of the Middle Ages". In other words, Shakspeare included in his human types, as part of their habitual equipment, the larger qualities painfully acquired by the rebels from medieval conventions. Next, take what Bacon wrote in his *Preface to the Great Instauration*: "I have not sought nor do I seek either to enforce or to ensnare men's judgments, but I lead them to things themselves and to the concordances of things, that they may see for themselves what they have, what they can dispute, what they can add and contribute to the common stock". Note once more the opposition to the medieval spirit, the escape from ecclesiastical authority,—the appeal from conventions to "things themselves", through the knowledge of which men were to "add to the common stock", and to increase the resources of human happiness. Shakspeare's plays reflected this equipment and philosophy. Was not he who "out-topped knowledge", and without whom "night were day", great because of his humanity? Because he first and chiefly reflected the strivings of his age,—an age of geographical expansion and political self-consciousness, of wide, intellectual liberation, of keen individualism displayed in the heroic endurance of physical peril and discomfort for the sake of enlarging the frontiers

* See p. ii above.

of knowledge, or for the sake of mere adventure and experience, and for the right of calling oneself a man ; of feeling, at midnight under the stars, on a strange sea bounded by new shores, the sense of imperious manhood surging to generous self-expression? He used the stage as a vehicle for the expression of individual consciousness. He wrote us free of the dead hand of Seneca. His plays were character-plays, and his characters had free play. They worked out their own redemption, unassisted by the State and undistracted by the Church. From the stern rigours of the North (as at Elsinore, in *Hamlet*) to the soft languors of the South (as at Verona, in *Romeo and Juliet*), he ranged with confidence and liberty. From the "missing link" in the chain of human evolution, the formless monster of the Caribbean Sea, to the choicest product of a luxurious civilization, he ranged with like certainty of touch. What greater contrast could there be than this between Caliban and Cleopatra, between the untutored savage on the new-discovered island, wrought from the tales brought home by mariners scarce crediting all they saw, and the Queen of Egypt in her glory, surpassing the most splendid shows of Elizabeth's pageant-loving Court? Yet Shakspeare is at home with both. The sole problem which occupied him was the problem of men's conduct in the affairs of life. The subject of all his plays, and his own position towards that subject, is contained in Hamlet's apostrophe to Rosencrantz :

"What a piece of work is a man ! How noble in reason ! How infinite in faculty ! In form and moving how express and admirable ! In action how like an angel ! In apprehension how like a god ! The beauty of the world ! The paragon of animals !" (*Hamlet*, II. ii).

'Men ask for Shakspeare's philosophy of life. They have it here. They ask what religion he professed, what code of morals he practised, how he was equipped for his task. The answer is here. He enfranchised the reason of man, from the undeveloped mutterings of Caliban to the subtlest utterance of Wolsey or Mark Antony. He transformed medieval woman from Dante's Madonna-like Beatrice or Tasso's languishing Leonora to quick types of living femininity ; Dame Quickly up to Desdemona. He mixed high and low on his stage, and shifted his times and places, with the practical manager's contempt for the rules of Aristotle and his commentators [i.e. for the Dramatic Unities]. He found his way from rhyme to blank verse, from euphuism to unaffected eloquence. He was always free to go his own way, from the pleasant upland pastures of Warwickshire to the theatres and taverns of London, and home again, when he had rung the curtain down, to the civic neighbourliness of Stratford-on-Avon' (Laurie Magnus).

II. THE PLAY OF KING HENRY THE FOURTH, FIRST PART

A. TEXT OF THE PLAY

1. *Printing of Plays*:—In Shakspeare's time most plays or poems that were legitimately printed were issued direct from the press, the author as a rule neither revising his copy nor correcting the proofs. When an author wrote a play, he sold it to a company of actors. Such a company would as a rule decline to publish the play, unless they were in great need of money, or were offered specially attractive terms by some enterprising publisher,

or, as frequently happened, a pirated edition had been put into circulation. Again, the copy supplied to compositors was almost always the acting copy—a wretched scrawl with many excisions and interpolations made by the manager of the company or the actors ; and Elizabethan compositors were not only careless but very often took the liberty of altering the text whenever they found it illegible or thought they could *improve* it. It is therefore natural that the text of Shakspeare, as it has come down to us, is very far from settled ; we may be sure that many passages are not exactly what Shakspeare wrote.

2. *Quartos and Folios*:—The original editions of Shakspeare's plays and poems were either Quartos or Folios, i.e. books the pages of which were of quarto (9 by 6½ inches) or folio (13 by 9 inches) size.* The sixteen plays that were published in Shakspeare's lifetime were all printed in quarto, some of them running to several editions. Five of these appear to have been pirated editions. Six years after his death, *Othello* came out also in quarto. The next year (1623) appeared the First Folio, edited by John Heming and Henry Condell (two of Shakspeare's friends and fellow actors) for a syndicate of publishers. This book contained not only all the plays (except *Pericles*) previously published in quarto but twenty new plays that had never been printed before. Although the editors of the First Folio claimed that their text was based on Shakspeare's own manuscripts, they have often followed the quarto text.

* The pages of quarto books were formed of a sheet of paper folded twice (i.e. into four parts), while for the folio pages each sheet of paper was only once doubled.

3. **Early Editions of Henry IV, Part I*:—Several editions of this play were published before the end of the seventeenth century.

The Eight Quartos:—Eight quarto editions of the play were published in 1598, 1599, 1604, 1608, 1613, 1622, 1632, and 1639 respectively.

The Four Folios:—This play is included in the four folio editions, published in 1623, 1632, 1663-4, and 1685 respectively.

4. *The Text of the Play*:—(i) The most authoritative source of the text of *Henry IV, Part I* is the First Quarto. Errors and misprints increase in every subsequent Quarto.

(ii) Of secondary importance in fixing the text is the First Folio. But modern editors hold that it is based upon a partly corrected copy of the Fifth Quarto and has therefore little independent authority. One outstanding peculiarity of this edition is that in accordance with the Act to Restrain the Abuses of Players, passed in the third year of the reign of James I, even the mildest of profane oaths have been either suppressed or smoothed over 'sometimes at the expense of sense or metre'. In some places the colloquial 'a' and 'and' (or 'an') have also been replaced by 'he' and 'if'.

(iii) *The Dering Manuscript*:—This is a manuscript of a large part of the play with additions and correct-

* In the selection of different readings given in the footnotes below the text, Q₁, Q₂, &c., stand for First Quarto, Second Quarto, &c.; and F₁, F₂, &c., similarly stand for First Folio, Second Folio, &c.

tions in the handwriting of Sir Edward Dering, an antiquary who died in 1644. It was discovered in 1844 and edited and published for the Shakspeare Society by Halliwell the next year. It has corroborative, but no independent value.

B. DATE OF PUBLICATION

The play was first published in 1598.

(i) In the Register of the Stationers' Company there is an entry to Andrew Wyse, on February 25, 1598, of 'a book entitled *The History of Henry IV with his Battle of Shrewsbury against Henry Hotspur of the North, with the conceited [i.e. ingenious] mirth of Sir John Falstaff*'..

(ii) The volume we now know as the First Quarto was printed in 1598 under the title: *The History of Henry the Fourth ; with the Battle at Shrewsbury, between the King and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceits of Sir John Falstaff.*

C. DATE OF COMPOSITION

. It is practically certain that this play was composed during the years 1596-7.

Evidence for the date of composition is either external or internal. *External evidence* includes (a) an entry in the Register of the Stationers' Company, (b) publication in the Quartos or Folios, and (c) allusions to the play by contemporary writers ; while *internal evidence* consists in (a) allusions in the play itself to contemporary events of known date, (b) the level of thought to which the play rises, and (c) the language, metre, and dramatic execution of the play.

External Evidence:—(i) The date of composition falls before February 1598, when the play was entered on the Stationers' Register. (ii) This play is included in the list of Shakspeare's plays given in the *Palladis Tamia* of *Francis Meres, published in 1598. Meres also refers to 'these declining and corrupt times, when there is nothing but roguery in villanous man', which is an obvious repetition of Falstaff's complaint in II. iv. 118-9 ('there is nothing but roguery to be found in villanous man'). (iii) The last words in Ben Jonson's *Every Man out of His Humour* (first staged in 1599) are 'You may in time make lean Macilente as fat as Sir John Falstaff'. (iv) In *The Pilgrimage to Parnassus*, a play acted at St. John's College, Cambridge, Christmas 1598, there is what has been taken to be a † reminiscence of the 'Anon, anon, Sir' of Francis in Act II, Scene iv. (v) Two passages in Ben Jonson's *Every Man in His Humour* are supposed (by the Arden Editors) to be based on Worcester's rebuke to Hotspur in III. i. 176-8.

Internal Evidence:—(i) The first seven lines of the play are taken (by Chalmers) to allude to the English expedition to Spain and the attack on Cadiz in 1596. The second Spanish Armada was destroyed in 1597; and 'English patriotism never found nobler expression than in the historical plays of Shakspeare written during these

* A Cambridge graduate and clergyman (1565-1647). His *Palladis Tamia* ('Treasury of Wit') is a 'Comparative Discourse on our English poets with the Greek, Latin, and Italian poets'.

† The passage in question is: 'I shall no sooner open this pint pot but the word like a knave-tapster will cry "Anon, anon, Sir" '.

years of national trial and endeavour' (Hemingway). (ii) The Carrier's reference (in II. i. 11-12) to the rise in the price of oats may have been suggested by a *Proclamation for the Dearth of Corn*, issued in 1596. (iii) The use of the epithet 'valiant' spoils the metre and seems to be somewhat forced in '. the spirits Of valiant Shirley, Stafford, Blunt, are in my arms' (V. iv. 40-41); and so it has been assumed that Shakspeare wanted to please the Queen, who had knighted one of the Shirleys in 1597. (iv) The fact that the name 'Falstaff' is part of the entry in the Stationers' Register is almost conclusive proof that there was an appreciable interval of time between the staging (and more so between the composing) of the play and the date of that entry. For it is certain that, in the text of the play when it was first staged, the name *Oldcastle stood in place of Falstaff, and there is † evidence that 'Oldcastle' stuck in the public memory for years, even though it had been changed to 'Falstaff' before the play was registered for publication in book form. (v) Gollancz writes:—'General considerations of style corroborate these pieces of external evidence (see preceding paragraph); its subtle characterization, "its reckless ease and full creative power", its commingling of the serious and the comic, its free use of verse and prose, make the play "a splendid and varied historic tragi-comedy" rather than a mere "history"—

* This question is discussed later on.

† There are references to 'Sir John Oldcastle' in *The Meeting of Gallants at an Ordinarie* (1604), Field's *Amends for Ladies* (1618), Randolph's *Hey for Honesty*, and even in Fuller's *Church History* (1655) and *Worthies* (1662).

high heroic poetry of chivalry with the most original inventions of broad humour" (Verplanck)'. The plot is more complex, the amount of prose is considerably larger, "historic in its personages and its spirit, yet blending the and there is more studied avoidance of rhyme than in the earlier historical plays. *Henry IV (The First Part)* is a typically Shakspearean drama. 'It differs sufficiently in conception and expression from *Richard II* to indicate that some time had elapsed since the composition of that piece, and it is so intimately connected in matter and style with *The Second Part* [assigned to 1598-9] that the two must have been written in close succession' (Chandler). All these factors point to 1596-1597 as the likeliest date of composition. (vi) * Metrical tests also generally support the above conclusion. [Collins writes:—"The usual metrical test for determining the date, that of the percentage of feminine endings, is not applicable in the case of this play. (The percentage generally rises through the different periods of Shakspeare's activity). . . . This may perhaps be accounted for by the epic dignity given deliberately to some of the verse speeches (especially to those of King Henry) as a contrast to the prose comedy'"].

* The main tests are :—

(i) The more of rhyming or end-stopped lines there are in a play, the earlier is its date. (ii) The more of weak or light endings there are in a play, the later is its date. [Freer use of prose and more frequent apportionment of a line to two speakers are also evidence of a later date].

N.B. 'A line has a *weak ending* if it ends in a monosyllable so unimportant that the voice cannot rest on it but is hurried on to the next line. It has a *light ending* when it ends in a monosyllable relatively so unimportant that the voice does not naturally rest on it' (Egerton Smith).

D. SOURCES

What are Sources?—‘In thinking of the sources of a play of Shakspeare, we must be careful to understand the manner of his borrowings. He generally adopts his plot and the incidents from some book or books. But he adds, alters, and excises. And it is in this process that his genius manifests itself. Incidents he handles in a different and subtler manner. Character he portrays in a style peculiarly his own. In this way he always deviates from and immensely improves upon his sources. Humour, wit, romantic sentiment or tragic poignancy, charming poetry or apt dialogue, the pathos of raillery or the pathos of suffering, the masterly interweaving of plot and underplot, a profound grasp of life relieved by streaks of fancy and overlaid with a sympathy “as broad and general as the casing air”, and above all the chiselled precision of characterization—all these are Shakspeare’s own: they make his work what it is. But Shakspeare was always averse to thinking out a plot for himself’ (Introduction to the 2nd edition of ‘Prof. A. L. Bannerjee’s’ *As You Like It*).

Sources of the Play:—(i) For the bulk of the historical material used in the play Shakspeare is indebted to Raphael Holinshed’s *Chronicles of England, Scotland, and Ireland* (very likely the second edition of 1586-7).

(ii) In arranging his historical data Shakspeare may have also consulted Samuel Daniel’s *Civil Wars*, a historical poem in ottava rima, which was itself based on Holinshed. * Some of the more important deviations of

* Daniel and Shakspeare agree (i) in describing Prince Hal as a young man at the Battle of Shrewsbury; (ii) in making the Prince rescue the king from the hands of the ‘hot termagant Scot’.

Shakspeare from Holinshed are anticipated in the Fourth Book (published in 1595) of this poem.

(iii) In Edward Hall's *Chronicle* is the following passage:—'A certain writer writeth that this Earl of March, the Lord Percy, and Owen Glendower were unwisely made [to] believe by a Welsh prophesier that King Henry was the moldwarp by the deviation and not divination of that mammet Merlin'. The passage in III. i. 147-9 seems to be based on this, for in the corresponding passage of Holinshed there is no mention of Merlin.

(iv) Shakspeare has drawn most of his material † for the comic scenes from *The Famous Victories of Henry V*, an old Chronicle play (staged before 1588, licensed for printing in 1594, and extant in two editions, 1598 and 1617).

Douglas; and (iii) in keeping Glendower out of the Battle of Shrewsbury. On all these points Holinshed gives the opposite version.

In III. ii. 7, the king apprehends 'revengement and a scourge'; and in *2 Henry IV*, IV. v. he admits that he has come to the throne by 'by-paths and indirect crooked ways'. Daniel also refers to 'wrong-revenging Nemesis' dogging the footsteps of the usurper-king (Hudson).

† E.g. (1) the character of Hal as a lawless and licentious youth; (2) the highway robbery incident; (3) the interview between the King and the Prince of Wales; (4) a burlesque representation of it, as in the tavern scene where first Falstaff and then the Prince play the part of the King; (5) Ned as a character in *The Famous Victories*, and Ned is Poins's Christian name; (6) the name Oldcastle; (7) Ned promised the Lord Chief-Justiceship, just as Falstaff interprets the Prince's words to mean that he will be appointed a judge; and (8) a tavern in Eastcheap as one of the scenes.

[Prof. A. E. Morgan has, however, piled up a mass of arguments from points of detail in order to support his hypothesis that Shakspeare did not use *The Famous Victories* for his play, but that the *Victories* and his play are both based on a common original—a play now lost. From another set of minutial arguments he also concludes that the first version of Shakspeare's play was all in verse and that he has afterwards not only deleted or changed into prose much of the verse but has also added the prose scenes].

(v) In John Stow's *Annals* (1580) is a passage describing one of the 'recreation' robberies of Prince Hal. *Many of the details coincide with those set forth in Act II, Scene iv.

(vi) The Arden Editors mention Sir Thomas Elyot's *Governour* (1531) as one of the sources of this play, which contains some passages that are 'possible reminiscences of the *Governour*'.

(vii) The ballad of *Chevy Chase*, may have supplied Shakspeare with a few hints. (a) The Prince's challenge to Hotspur resembles Douglas's challenge (Fit I, ll. 73-80). (b) The Prince's lament over the dead Hotspur is paralleled in Percy's lament over the dead Douglas (Fit II, ll. 58—62). (c) The complimentary 'the' of the northern dialects is used before the names of Percy and Douglas both in Shakspeare's play and in the ballad.

E. LITERARY REFERENCES

(i) 'King Cambyses' vein' (II. iv. 377), together with

* E.g. the ambush in disguised attire, the robbing of money from fellow-robbers, the beating, the repayment of money robbed, &c.

ll. 381-2 and 384-5 following, is a hit at the 'coarse buffooneries and blood-curdling sensations' of the tragicomedies of the Elizabethan period. Shakspeare had in mind *A Lamentable Tragedy, mixed full of Pleasant Mirth, containing the life of Cambises, King of Persia*, written by Thomas Preston (1570).

(ii) Lines 390 to 423 of Act II, Scene iv are obviously meant to be a skit on the preciosity of the Euphuistic style, which was modelled on Lyly's *Euphues* (1579) and 'became popular at Court because of its trick of balanced antithesis, of alliteration and other artificial devices'.

(iii) Ridicule of Puritan cant is found in two of the Falstaff scenes. The Arden editors give the following list. In Act I, Scene ii:—'grace thou wilt have none not so much as will serve to be prologue to an egg and butter'; 'one of the wicked'; 'be damned'; 'amendment of life'; 'vocation'; 'God give thee the spirit of persuasion', &c. In Act II, Scene iv:—'I would I were a weaver; I could sing psalms', and 'violently carried away from grace'.

(iv) Quotations from the Bible or imitations of biblical language are also fairly frequent. The Arden Editors have picked out the following:—'Wisdom cries out in the streets, and no man regards it', 'amendment of life', 'tis no sin for a man to labour in his vocation', and 'redeeming time' (Act I, Scene ii); 'sons of darkness', 'the tree may be known by the fruit', and 'Pharaoh's lean kine' (Act II, Scene iv); 'Dives that lived in purple', 'fire, that's God's angel', 'son of utter darkness', 'The king himself is to be feared as the lion', 'in the state of innocency Adam fell', and 'with unwashed hands' (Act

III, Scene iii) ; and 'Lazarus in the painted cloth' (Act IV, Scene ii).

(v) There is a reference to the old Morality Plays in 'dagger of lath' (II. iv. 130) and 'that reverend vice, that grey iniquity' (II. iv. 443—4).

F. HISTORICAL INACCURACIES AND DEVIATIONS FROM HISTORY

'Shakspeare's deviations from Holinshed and from the bald facts of history are in the interests of dramatic economy, dramatic time, and artistic effectiveness. The essential facts are not altered. He deals with source material as Scott did in his historical novels and as Turner treated the features of a landscape in his pictures of places. Shakspeare selects and arranges details to get the spirit of a movement and the imaginative truth of a series of events' (Hudson & Black).

The story told in the *First Part of Henry IV* differs from history in the following points :—

(i) Mordake was the son not of Earl Douglas, but of the Duke of Albany (I. i. 71—2).

(ii) The Mortimer whom Glendower took captive was not the Earl of March who was heir to the throne, but his uncle. Shakspeare has confused the two Mortimers. The Earl of March was but a boy then and was detained in Windsor Castle. Shakspeare has added to the interest of the drama by making the ransom of Mortimer so very significant for Henry IV.

(iii) Shakspeare has reshuffled the ages of the King, Prince Henry, and Hotspur. In 1402, when the play opens, the King was actually thirty-five, the Prince of Wales fifteen, and Hotspur thirty-eight. Shakspeare makes

the King an old man ('our old limbs', v. i. 13) ; and he treats both the Harrys as young men, who are of about the same age (I. i. 86-89).

(iv) The actual interval between the events recorded in *Richard II* and those with which this play opens is two years and a half. But the King refers to the civil wars as having 'lately' (I. i. 11) taken place and then adds that his project of a crusade is 'a twelve month old' (I. i. 28). [Historically, he did not seriously think of an expedition to Jerusalem till the last year of his reign].

(v) The interview between the King and the Prince of Wales actually took place in 1412. But Shakspeare places it in 1403, on the eve of the Battle of Shrewsbury.

(vi) The Battle of Homildon Hill was fought in September 1402, three months after Mortimer's defeat at Pilleth (June 1402) ; but in Act I, Scene i, the news of the former battle comes immediately after that of the latter.

(vii) The contemplated tripartite division of England (III. ii. 72-3) was actually made in 1406, three years after the Battle of Shrewsbury, and not before it.

(viii) The portents stated to have occurred at the time of Glendower's birth belong to a tradition about the birth of Mortimer. [A 'blazing star', however, appeared in 1402 ; and this was interpreted as a sign of Glendower's greatness (Collins)].

(ix) There is in all likelihood more than a little exaggeration in the stories of the wild life led by the Prince of Wales. He had been with Richard II in Ireland, and had then taken part in the expeditions against Glendower on the Wales border ; and he was only sixteen when he fought at Shrewsbury. If he did sow wild oats

on a lavish scale, he must have done so after the Battle of Shrewsbury.

(x) Lady Percy's name was Elizabeth, not Kate. [In Holinshed, she is Eleanor].

(xi) The Archbishop of York was a cousin, not a brother of Lord Scrope (Earl of Wiltshire).

(xii) Douglas was set at liberty in 1406, and not immediately after the Battle of Shrewsbury. [In Holinshed, the King himself sets Douglas free].

(xiii) Prince Henry did not take half as prominent a part in the Battle of Shrewsbury as he is made to do in this play. He did not either rescue the King or kill Hotspur.

(xiv) The news of the Battle of Homildon Hill was first brought by Nicholas Marbury, not Sir Walter Blunt.

(xv) 'Lord Mortimer of Scotland' (III. ii. 164) is a mistake. The person referred to is George Dunbar, Earl of March (of Scotland), but he was not a Mortimer at all. 'Mortimer' was the family name of the English Earls of March.

N. B. Shakspeare has followed Holinshed in (i), (ii), (vii), (viii), (xi), and (xii).

G. SHAKSPEARE AND HOLINSHED*

1. Shakspeare is indebted to Holinshed for most of his historical data. But he leaves out many incidents (e.g. the rumour spread by the Percys that Richard II was still alive, and the arrival of a Welsh contingent to help Hotspur at Shrewsbury); and largely amplifies others (e.g. Act III, Scene i is developed out of a meagre

* In an *Appendix* will be found a number of illustrative extracts that bear on the text of this play.

hint). His use of Holinshed is on the whole very free. Those of Holinshed's characters who figure in Shakspeare's play are different, sometimes quite different, persons; and, in regard to language, little of the original is retained beyond a few verbal echoes. Shakspeare has introduced several new characters. Prince John is necessary as a contrast to Hal. Lady Percy and Lady Mortimer are required for the purpose of 'diversifying the characterization by the inclusion of women characters'. † Lady Percy, moreover, can throw additional light on the character of Hotspur. 'In order that Hotspur and Prince Hal may be the more sharply contrasted, Shakspeare has made them of the same age, whereas Hotspur was the senior even of Hal's father. The King accordingly becomes an old man, although actually he was but thirty-six when the Battle of Shrewsbury was fought. To the end that interest may focus in the character of Hal, he is represented as more courageous during this battle than in Holinshed, and the King's valour is proportionately diminished. Shakspeare further represents Hal as saving the life of his father—a matter not referred to in Holinshed—and as according pardon to Douglas, whereas in Holinshed it is the king himself who pardons Douglas' (Chandler). Another important change made by Shakspeare for the sake of better dramatic effect is that he has moved forward the reconciliation scene between Prince Hal and his father, which, in Holinshed, takes place considerably later.

2. *Deviations from Holinshed*:—These may be best exhibited in the form of a tabular statement.

† Act II, Scene iii is wholly invented by Shakspeare in order to show the development of character.

Shakspeare.**Holinshed.**

- | | |
|--|---|
| i. Henry IV thinks of going to Palestine in the first year of his reign. | He does so in the last year of his reign. |
| ii. The English use artillery at Homildon Hill. | Their shot of arrows win the day. |
| iii. Hotspur demands that Mortimer should be ransomed. | Worcester does so. |
| iv. The king interviews the Percys in London. | He does so at Windsor. |
| v. The plan for a tripartite division of England (between Glendower, Mortimer, and Hotspur) is discussed by the principals themselves. | It is discussed by their deputies. |
| vi. The king led three expeditions to Wales before the Battle of Shrewsbury. | The king led only two expeditions to Wales before the Battle of Shrewsbury. |
| vii. Prince Hal is reconciled to his father before the Battle of Shrewsbury. | The reconciliation takes place as late as 1412. |
| viii. Prince Hal is replaced by Prince John in the Council before the Battle of Shrewsbury. | This takes place long afterwards and subsequently to the reconciliation. |

Shakspeare.**Holinshed.**

- | | |
|---|---|
| ix. The King sends Blunt to offer terms of peace to the Percys. | The emissary is the Abbot of Shrewsbury, Thomas Prestbury. |
| x. Prince Hal rescues the King when attacked by Douglas. | Douglas strikes down the King, but the king 'was raised' and fought heroically. |
| xi. Prince Hal kills Hotspur. | Hotspur is killed by an unknown person. |
| xii. Prince Hal sets Douglas free. | The King does so. |
| xiii. Three knights were killed at Shrewsbury on the King's side. | Ten knights were killed. |
| xiv. Worcester and Vernon are executed immediately after the battle. | They are executed on the Monday following. |
| xv. Prince Hal suggests a duel with Hotspur. | No mention of this. [Not a historical incident either]. |
| xvi. Blunt is killed after Stafford and in a different place from where the King was. | Blunt is killed first and when standing near the King. |
| xvii. Prince John takes part in the Battle of Shrewsbury. | Prince John is not mentioned as being present. |
| xviii. Lady Percy's name is Kate | Her name is Eleanor. |

H. WHO WAS FALSTAFF?

All the important characters in this play are taken from history [See *Introduction to Notes: The Historical Characters in the Play*], though in the play they are not always the persons they are in history. The question whether the character of Falstaff is based on any actual historical person has given rise to much speculation. The main conclusions arrived at by the investigators and commentators may be summed up as follows:—

1. It is certain that in the original version of the play, as it was acted on the stage before any application had been made for a licence to print it, the name 'Sir John Oldcastle' stood in place of 'Sir John Falstaff'. Before the entry on the Stationers' Register was made, 'Oldcastle' had been changed to 'Falstaff'; but the previous name lingered long in the public memory.

2. In *The Famous Victories of Henry V*, which Shakspeare evidently consulted in writing this play [see page xxix *ante*], 'Sir John Oldcastle' is one of the *dramatis personae* and is usually referred to as 'Jockey'. 'He is a low worthless fellow, without a single spark of wit or humour to relieve his grovelling profligacy' (Knight). Moreover, he is only a minor character, and there is no mention of his being fat. So all that Shakspeare can have borrowed from this source is the name 'Sir John Oldcastle'.

3. The historical Sir John Oldcastle (*circa* 1378-1417) was a * Lollard leader. He served under Henry IV in

* The Lollards were followers of Wycliffe, who refused to acknowledge the authority of the Pope, denounced the doctrine of transubstantiation, did not believe in secular powers for clergymen, was against the monastic orders, &c.

the Welsh Marches, and may have become acquainted with the Prince of Wales there. He married Joan, Lady Cobham, and in her right became Baron Cobham. He was 'perhaps attached to Prince Henry's household but was never his boon companion'. He was an ardent follower of Wycliffe; and, though Henry V tried hard to wean him from his convictions, was condemned as a heretic. (In full court, he denounced the Pope as anti-Christ). But he managed to escape from the Tower, and, after remaining in hiding for a time, engaged in revolutionary intrigue with the Scots. He was surprised and captured in 1417, and, being found guilty of both treason and heresy, was hung and burnt hanging in St. Giles's Fields. 'He was extravagantly execrated by contemporary writers, but described as a blessed martyr by Bale and Fox in the next century. Contemporary calumnies were revived on the Elizabethan stage'.

4. In his Oldcastle Shakspeare could not have, therefore, caricatured the Lollard martyr, though he may have thoughtlessly continued the stage tradition that had become associated with the name. But Henry Brooke, the eighth Lord Cobham and a descendant of Oldcastle, took exception to Shakspeare's delineation of 'Sir John Oldcastle', and this, coupled with deference to Protestant opinion in Elizabeth's time, led the poet to find another name for his fat knight.*

5. The choice of 'Falstaff' as a substitute for 'Oldcastle' was not, however, happy. In this Shakspeare was

* Referring to the 'hard opinions' the public may have formed of Falstaff, Shakspeare, in the *Epilogue* to the Second Part of *King Henry IV* says:—'Oldcastle died a martyr, and this is not the man'.

probably guided by the fact in *Henry VI* is a Sir John Fastolfe, represented there as a coward and deserter from whose 'craven leg' Talbot tears the garter. But, as it happens, there are two historical persons of this name (the differences in the spelling of the name being immaterial). (i) One Sir John Fastolfe (1378-1459), a Norfolk knight, is mentioned by Holinshed. He was present at the siege of Orleans and 'for his valiantness elected into the Order of the Garter', although he did not strike a blow at the disastrous Battle of Patay. Subsequently, Bedford (Prince John of this play) took away from him the image of St. George and his garter ; but these honours were afterwards restored to him, in spite of Talbot's objections. Other accounts describe him as a 'man not inferior in virtue [to Oldcastle], though not so pious'—one who fought valiantly at Agincourt and was regent of Normandy. He was also owner of a Boar's Head Tavern (in Southwark, London), which he bequeathed to Magdalen College, Oxford. (ii) The other Sir John Fastolf hailed from Nacton. Just before the Scrope-Northumberland rising of 1405, he was committed for contempt of court in a King's Bench case in which John Lord Cobham (Oldcastle's father-in-law) was a party, but merely bound over to keep the peace. * 'It has been suggested that this Fastolf was the real companion of Prince Henry, and, though confused with Oldcastle, the historical original of Shakspeare's character'. The scrape into which he got may also be the historical foundation

* See a paper on *The Two Sir John Fastolfs*, by L. W. Vernon Harcourt, published in *Transactions of the Royal Historical Society, London*, 1910.

for the story of Prince Henry's intervention on behalf of a boon companion of his.

6. Dr. Wright sums up the controversy thus:—'I do not believe for a moment that the Sir John Falstaff of Shakspeare was intended to be an embodiment of traditions respecting any historical personages whatsoever although the name of the character has been changed from Oldcastle to Falstaff, the character remains the same, "a boon companion, a jovial royster", a "buffoon", "a thrasonical puff and emblem of mock-valour". It would be remarkable indeed if a character with these attributes were the embodiment of traditions respecting * either of the historical personages, Sir John Oldcastle (Lord Cobham) and Sir John Fastolf(c), who were men of marked distinction in their time, and alike only in that the reputation of both has suffered at the hands of malignant or ignorant detractors. But it would be an astounding triumph of skill if Shakspeare had so dealt with his fat knight as to make him the embodiment of traditions respecting two historical persons between whom there is no shadow of resemblance'.

[That Falstaff was Oldcastle in the original version of the play appears from the following facts:—(1) Fuller in his *Church History of Britain* (1655) says: 'Stage-poets have themselves been very bold with, and others very merry at, the memory of Sir John Oldcastle, whom they have fancied a boon companion, a jovial royster [i.e. roisterer], and yet a coward to boot, contrary to the credit of all chronicles, owning him a martial man of merit. The best is, *Sir John Fastolfe hath relieved the memory of Sir John Oldcastle, and of late is substituted buffoon in his place*'. (2) The same writer in his *Worthies of England* (1662) says:—'Sir John Oldcastle did first bear the brunt, being made the makesport in

* Wright does not notice Sir John Fastolf of Nacton.

plays for a coward. Now, as I am glad that Sir John Oldcastle is put out, so am I sorry that Sir John Fastolfe has been put in to relieve his memory in this base service, to be the anvil for every dull wit to strike upon'. (3) In Nathaniel Field's *Amends for Ladies* (1618) is an allusion to Falstaff's soliloquy in V. i. 129-40 :—

Did you never see

The Play where the fat knight, *hight Oldcastle,
Did tell you truly what this honour was?

Actors may have continued using the name Oldcastle even after Shakspeare had changed it. (4) In 1600 appeared two plays on *The Life of Sir John Oldcastle*, which were obviously meant to be a reply to Shakspeare's delineation of Oldcastle. In the prologue to the first (which alone is extant) of these occur the lines :

It is no pamper'd glutton we present,
Nor aged counsellor to youthful sin,
But one whose virtue shone above the rest,
A valiant martyr and a virtuous peer.

The first two lines refer to Shakspeare's Falstaff, not to the Oldcastle of *The Famous Victories of Henry V.* Besides, in two other passages of *The Life of Sir John Oldcastle* there is a direct reference to Falstaff by name. (5) Randolph in his *Hey for Honesty* confuses Falstaff with Bardolph and writes of 'the rich rubies and incomparable carbuncles of Sir John Oldcastle's nose' in reference to III. iii. 25-27 and 77. (6) Richard James in his Dedication to *The Legend and Defence of Sir John Oldcastle* (1625) expressly states that the name Oldcastle has been changed to Falstaff. (7) In I. ii. 40-1, the Prince calls Falstaff 'my old lad of the castle', which would be doubly appropriate if Falstaff's name were Oldcastle. (8) The line 'Away, good Ned. Falstaff sweats to death' (II. ii. 108) would scan more easily if 'Oldcastle' stood for 'Falstaff'. (9) In the *Epilogue* to *2 Henry IV*, Shakspeare has 'Oldcastle died a martyr, and this is not the man'. (10) In the quarto edition of *2 Henry IV*, one of Falstaff's speeches (in Act I, Scene ii) is labelled *Old*. This shows that the speaker was originally Oldcastle, and that the name has been inadvertently retained].

* 'Hight' is archaic for 'named'.

I. THE YOUTHFUL FOLLIES OF PRINCE HAL

I. 'There were two legends about Henry: the legend of the unruly Prince misled by bad companions, and the legend of the strong, sagacious, and heroic king. Shakspeare accepted them both, but he did not really reconcile them. The soliloquy (at the end of Act I, Scene ii) converts the wild oats into a profitable and carefully cultivated crop, and we can no longer think of them as wild. Falstaff, indeed, may allude to the "box o' the ear" which the Prince inflicted on the Lord Chief Justice, and Henry may call Falstaff the "tutor of his riots", but neither carries conviction. For the Prince whom we are shown on the stage is never allowed to be the madcap of tradition. He is often in the Boar's Head Tavern, but never of it. He watches the excesses of the fat knight with a detached and contemptuous amusement, but he never shares them. If he connives at highway robbery, it is only in order to play a trick on Falstaff. He is never permitted to say or do anything which would seriously compromise his dignity, and even if Falstaff's head is to be broken, the breaking has to be done off the stage.' He is always master of himself, and his highest spirits (and they are seldom very high) are under perfect control.

'The fact that Shakspeare, although he accepted in theory the tradition of a disreputable past, seems always to be trying to escape from it, and not always with a very certain touch, is, I think, significant; for it goes to show that, when he wrote *Henry IV*, he had already fixed the lines which *Henry V* was to follow; that he was determined to keep Prince Hal's record as clear as

tradition would allow, and at all costs to preserve his dignity' (G. F. Brady : *Short Studies in Shakspeare*).

2. 'The fact has been noticed that with respect to Henry's youthful follies, Shakspeare deviated from all authorities known to have been accesible to him. "An extraordinary conversion was generally thought to have fallen upon the prince on coming to the crown—insomuch that the old chroniclers could only account for the change by some miracle of grace or touch of supernatural benediction"' (Hudson). Shakspeare, it would seem, engaged now upon historical matter and not the fantastic substance of a comedy, found something incredible in the sudden transformation of a reckless libertine (the Henry described by Caxton, by Fabyan and others) into a character of majestic force and large practical wisdom. Rather than reproduce this incredible popular tradition concerning Henry, Shakspeare preferred to attempt the difficult task of exhibiting the Prince as a sharer in the wild frolic of youth, while at the same time he was holding himself prepared for the splendid entrance of his manhood, and stood really aloof in his inmost being from the unworthy life of his associates. The Prince entered heartily and without reserve into the fun and frolic of his Eastcheap life ; the vigour and folly of it were delightful ; to be clapped on the back and shouted for as "Hal" was far better than the doffing of caps and crooking of knees, and delicate, unreal phraseology of the court. But Henry, at the same time, kept himself from subjugation to what was really base. He could truthfully stand before his father (Act III, Scene ii) and maintain that his nature was substantially sound and untainted, capable of redeeming itself from all past, superficial dishonour' (Dowden).

III. A CRITICAL STUDY OF THE PLAY

1. *The Historical Plays of Shakspeare*:—‘Shakspeare has probably done more to diffuse a knowledge of English history than all the historians put together ; our liveliest and best impressions of “merry England in the olden time” being generally drawn from his pages. Though we seldom think of referring to him as authority on matters of fact, yet we are apt to make him our standard of old English manners and character and life. The poet’s labours in this kind are, in the full sense of the term, dramatic revivifications of the Past, wherein the shades of departed things are made to live their life over again, to repeat themselves, as it were, under our eye ; so that they have an interest for us such as no mere narrative of events can possess. If there are any others able to give us as just notions, provided we read them, still there are none who come near him in the art of causing themselves to be read. And the further we push our historical researches, the more we are brought to recognize the substantial justness of his representations. Even when he makes free with chronology, and varies from the actual order of things, it is commonly in quest of something higher and better than chronological accuracy ; and the result is in most cases favourable to right conceptions ; the persons and events being thereby so knit together in a sort of vital harmony as to be better understood than if they were ordered with literal exactness of time and place. He never fails to place the mind in natural intercourse and sympathy with living and operative truth : kings and princes and the heads of the state, it is true, figure prominently in his scenes ; but this is done in such a way as to

set us face to face with the real spirit and sense of the people, whose claims are never sacrificed, to make an imposing pageant or puppet-show of political automaton. If he brings in fictitious persons and events, mixing them up with real ones, it is that he may set forth into view those parts and elements and aspects of life which lie without the range of common history ; enshrining in representative local forms the else neglected substance of actual character. But the most noteworthy point in this branch of the theme is, that out of the materials of an entire age and nation he so selects and uses a few as to give a just conception of the whole ; all the lines and features of its life and action, its piety, chivalry, wisdom, policy, wit, and profligacy being gathered up and wrought out in fair proportion and clear expression. Where he deviates most from all the authorities known to have been consulted by him, there is a large, wise propriety in his deviations, such as might well prompt the conjecture of his having written from some traditionary matter which the historians had failed to chronicle. And indeed some of those deviations have been remarkably verified by the researches of later times ; as if the Poet had exercised some sort of prophetic power in his dramatic retrospections. So that our latest study and ripest judgement in any historical matter handled by him will be apt to fall in with and confirm the impressions at first derived from him ; that which in the outset approved ~~itself~~ to the imagination as beautiful in the end approving itself to the reason as true' (Hudson).

'Why did Shakspeare begin on anything so difficult [as history plays] ? One reason why he did so was because people were very eager in those days to see as

many new plays as possible. They liked to go to the theatre very often, and to see something fresh whenever they went. So the playwrights had to turn out plays as quickly as they could. And, in spite of the difficulties, it was, on the whole, a great help to find a story all ready made and waiting to be turned into a play. So they opened their history books and read till they came to the right sort of thrill. There was also another reason, quite as important, why history plays were written at this time. England had begun to know what a great nation she was. English patriotism was awakening. Englishmen had become proud of their country. They were therefore burning to know more about their own history, and about all the events which had made their country great. They loved to remember their victories, and wanted to see them presented on the stage. They argued together about the merits of different English kings, and loved in the theatre to hear their favourite monarchs make long speeches about England's greatness. Now, as it happened, the two hundred years before Shakspeare's own century had been particularly full of exciting events. The England of Elizabeth was prosperous and peaceful, but its peace had been bought at the price of many royal heads and much fighting. King John, Richard II, Henry VI, and Richard III had all been dethroned and had lost their lives ; and the country had been ~~nearly~~ cut to pieces by

The edge of war, like an ill-sheathed knife.

The playgoers wanted to hear about and to see these events upon the stage ; and Shakspeare, who was remarkably quick at ~~knowing~~ what the public wanted, was also very

willing and able to give it to them. So he wrote a wonderful series of ten English history plays. These cover a period from the beginning of the reign of King John in 1199 to the reign of King Henry VIII, which was as near to his own time as Shakspeare dared go' (Dorothy Martin).

2. *The Place of Henry IV in the series of History Plays*:—1 *Henry IV* is the second of a series of four plays based on the fortunes of the Lancastrian kings—from their low ebb when Bolingbroke was banished and John of Gaunt died to their high flow when Henry V's military successes were crowned at Agincourt. *Richard II*, though in a sense the prelude to the two parts of *Henry IV* and to *Henry V*, belongs to a separate class. It was written much earlier than the last three, which followed one another in quick succession. It does not hint at or need a sequel, while the two parts of *Henry IV* are intimately connected and form with *Henry V* an organic whole. Lastly, *Richard II* not only retains much of the manner of the Marlowesque epic and of the loose structure of the chronicle plays but in style and versification also falls far short of the standard attained in its immediate successors. Prose scenes, comic relief, and a freer handling of the heroic metre mark the gap between the first and the second of the Lancastrian tetralogy.

3. *Literary Classification of the Play*:—It is difficult to give any single literary label to this play. It is in form a drama, yet the epic tone is unmistakable in certain passages (See below). Its subject-matter is mainly drawn from historical facts, yet the plot is not without an element of romance (e.g. the Gadshill robbery and its sequel, the dialogues and singing in the second half of

Act III, Scene i). The serious and the humorous alternate, at first in different scenes but later on in the same scene. The Battle of Shrewsbury with which the play closes is a tragic ending for the headstrong, over-confident, and highly ambitious Hotspur; but for the King, and more so for Prince Hal, it is as happy an ending as comedy demands. Where Shakspeare's genius shines is in the magic blending of all these various aspects into one integral whole, at once coherent and natural.

4. *Epic Elements in the Play*:—Most of the speeches of the King as well as two of Vernon (IV. i. 97-110 and V. ii. 52-69) have the true epic ring. Occasionally Prince Hal and Hotspur also speak in dignified style. 'Hotspur, and to a less degree many of the other historic characters, give to the play something of a heroic temper. In the place of the tragic woof of such a play as *Richard II*, Shakspeare presents us with an epic theme to which the quest of honour on the part of Hotspur and Prince Henry lends unity of motive. Viewed thus, the battle-field of Shrewsbury is a tourney-ground as well, and is regarded in this light by the two chief combatants; only there can their equally strong, though differently felt, cravings for honour be satisfied. Honour, with its oblique shadow, reputation, is thus the *leitmotiv* [=main theme] of the historic plot. To all this the comic scenes and the person of Falstaff offer a foil which becomes at times a parody' (Norman). The infrequency of feminine endings in the verse of *1 Henry IV* has also been urged as another of its epic characteristics, but in *2 Henry IV* and *Henry V*, both of which follow the lines of epic poetry more closely, feminine endings are much more frequently met with. (See p. xxvi above).

5. *Unity of the Plot*: The plot of this play has two themes. The serious theme is based on the historical facts of the close of the fourteenth century and centres round the struggle for the throne of England in which not only Englishmen but Scotchmen and Welshmen also take part. The frivolous theme is a comic sketch (of the low life of the English capital in Shakspeare's own day) that contains traces of horse-play and buffoonery but is raised far above farce by the 'incandescent glow' of Falstaff's humour. The link between the two themes is Prince Hal, and in a minor sense Falstaff.

According to Collins, 'the unity of *Henry IV* rests mainly on three considerations:—(i) The subject of the main plot is a single one, the rebellion leading to the battle of Shrewsbury, the crisis of the play*; and all the serious scenes except IV. iv have an immediate bearing on this. (ii) The play, besides being the history of a rebellion, is a descant on the theme of *honour*; and this contributes enormously to its unity of impression. The word is continually recurring as a leading motive; Hotspur and Prince Henry are in different ways embodiments of it, while Falstaff stands for its ironical critic. (iii) The crisis occurs in the fifth, not in the third Act; this, while giving the play a turbulent instead of the usual quiet ending, actually adds to its unity. To take the serious scenes by themselves, the first two Acts contain the causes of the rebellion, and form the exposition; the third shows the rebellion in actual movement, the

* In the *New Hudson Shakspeare* a different view is taken of the crisis, which is placed in the First Scene of the Third Act (as dramatic convention requires).

fourth contains the last preparations for the battle, and the fifth the battle itself. The comic scenes take their own course as a separate underplot till Act III, Scene iii, when the characters of the underplot are merged in the main stream of events. It is noticeable, however, that the underplot, the robbery of the travellers, really comes to an end in II. iv, and survives only in the characters who take part in it, but not as an element in the action' (*Tutorial Shakspeare*).

6. *Style & Diction* :—As pointed out above, *1 Henry IV* is dramatic and epic, serious and comic, historical and romantic. It is not only rich and complex but rich mainly because it is complex. Its structure is a triumph of the dramatic art ; and it shows a surer command of style than anything written before by Shakspeare. The diction is less florid, the style less rhetorical, and the ideas not so often loaded with conceits. The 'quips and quiddities', however, remain, not only in the comic scenes (where they are legitimate, if not necessary) but also in the more serious passages (where they are an ungainly mannerism). Dramatic instinct has chastened Shakspeare's style, and he has learnt to adapt language to situations and persons and moods. Henry IV speaks in kingly style, though he is pompous in addition to being solemn. Hotspur usually speaks in jerks and spasms—with all the blunt homeliness of a soldier born, with all the hectic passion of a clumsy egoist ; but, when a sense of outrage stings him into indignation or when martial fervour stirs in his heart, his outbursts take on a radiant glow. 'Looking at the style of the poetic portions of *1 Henry IV* as a whole, we cannot fail to be struck by its amplitude and massive strength. Occasionally, there is

epigrammatic point, as in the Prince's dictum on the seemingly dead Falstaff :

I could have better spared a better man,
but for the most part Shakspeare seeks to impress rather than to dazzle. The style of *Henry IV* (to quote Prof. Herford) "has a breadth and largeness of movement, an unsought greatness of manner, which marks the consummate artist who no longer dons his singing robes when he sings" ' (*Warwick Shakspeare*).

7. *Appreciations & Criticisms* :—(i) 'In *Henry IV* the richest entertainment was for spectators of every class. Shakspeare has altogether hardly written a play of such fulness, of such diversity in fascinating and sharply drawn figures, which at the same time are of such a native cut and are interwoven with a subject so national and so universally interesting, a play, I may say, of such manifold and powerful force of attraction. When *Henry IV* first appeared, an immoderate delight must have seized the spectators of every nature and of every position ; a tumultuous joy must have been its effect ; for the genius of a nation has never appeared on any stage in such bright cheerfulness and at the same time in such quiet modesty, as in these pieces' (Gervinus).

(ii) 'With all sorts of readers and spectators this is the greatest favourite of the whole of Shakspeare's English histories, and, indeed, is perhaps the most popular of all dramatic compositions in the language. Of the ten plays of this historic series, the first part of *Henry IV* is the most brilliant and various, and, therefore, the most attractive ; while it is substantially as true as any of the rest in its historical instruction—although it is neither a

dramatized chronicle in the old fashion nor yet a strictly historical drama—as presenting only historical personages and great public events with the condensed effect and sustained feeling of dramatic unity and interest. Thus has been produced a drama historical in the highest sense of the term, as being imbued throughout, penetrated, with the spirit of the times, and of the men and scenes it represents ; while in a more popular sense of the epithet historical, it is chiefly so in its subjects and main incidents. Though boldly deviating from chronological exactness, and freely blending pure invention with recorded facts, yet in all this the author neither designs nor effects any real distortion of history ; but, while he impresses upon the bare succession of events the unity of feeling and purpose required for dramatic interest, he converts the dead, cold record of past occurrences into the very tragi-comedy which those occurrences must have exhibited as they arose, and thus reflects “the very age and body of *those times*, their form and pressure” ’ (G. C. Verplanck).

(iii) ‘Then comes *Henry IV*. In that play he [Shakspeare] is no longer reckless about historical fact. He clings quite fairly to the truth, though for the sake of his artistic contrast he makes Hotspur and the prince of the same age. He emancipates himself from “annalism” in a different way. The slight touches we have had of men other than kings, barons, and legates, now develop into the creation of human life as it exists in the country, in the town and in the camp. We are brought from the council chamber, where great princes, barons, bishops, and kings arrange affairs of state, to the Boar’s Head Tavern, where Falstaff swills his sack with

his train of drunken followers; among ostlers, and drawers, and travelling chapmen, and thieves and harlots and discharged soldiers and watchmen. We are at home with the foolish and tender Hostess of the Inn, and we take pleasure, for the sake of Falstaff's wit, in scenes of low frolic and brawling. We are transferred from Gadshill to the wild north-country, where the rebels set their forces in array and the Welshmen join the conspiracy. We touch the Scot in the Douglas, and the Celt in Glendower. We walk among the common soldiers, and hear their views of war and kings. We move among the captains and lieutenants. We are carried into the rustic life of the hamlets. We see the country magistrates and their sports and their foolish ways; the ploughman, the cobbler, and the tradesman of the village; the starving beggars in rags whom Falstaff enlists. A host of names, not represented as characters in the play, are on the lips of the waiters and ostlers in London, in the talk of the squires and peasants of the village, and each of them is so touched in description that we seem to know them. The range over human life is indefinitely extended. Shakspeare uses all the experience of his early days in the streets of London, and of his earlier life in the country about Stratford, to animate his play, to vary his representation of life, and to amuse his audience. He crowds this common life with incident, with characters, with thought set in action—and over all Falstaff presides, as much the king of this low whirl of humanity as Henry is of the court and the battlefield' (Stopford Brooke).

(iv) 'The first part of Shakspeare's *Henry IV* is the play in which Shakspeare first attains his great and over-

whelming individuality. At the age of thirty-three, he stands for the first time at the summit of his artistic greatness. In wealth of character, of wit, of genius, the play has never been surpassed. Its dramatic structure is somewhat loose, though closer knit and technically stronger than that of the Second Part. But as a poetical creation, it is one of the great masterpieces of the world's literature, at once heroic and burlesque, thrilling and side-splitting. And these contrasted elements are not brought into hard-and-fast rhetorical antithesis, but move and mingle with all the freedom of life' (Georg Brandes)

IV. THE STORY OF THE PLAY

1. Topical Analysis

Act I, Scene i :—(a) The condition of the country is described. It is suffering from the effects of bloody civil wars. The king proposes to lead a crusade to Palestine. (b) News of two important battles (Pilleth and Homildon) arrive. The first is a reverse for the king, the second a triumph. (c) Two important incidents are mentioned (the capture of Mortimer and the bravery of Hotspur), both of which react on the plot. (d) The two protagonists, Prince Henry and Hotspur, are contrasted. (e) There is a jarring note—Hotspur's refusal to hand over the prisoners; this, too, is of great significance in complicating the plot and hastening the action. (f) The intended crusade has to be postponed because of the ominous situation in England itself.

Act I, Scene ii :—(a) A humorous dialogue on highwaymen and highway robbery takes place between

Falstaff and Prince Hal. (b) Poins and the Prince plan to rob Falstaff and his companions at Gadshill, when the latter have robbed the travellers. (c) The Prince soliloquizes on his habits, and promises to mend his life when the proper time comes.

Act I, Scene iii :—(a) The King interviews the Percys and can hardly conceal his suspicions of their loyalty. Hotspur explains how far he refused to hand over the prisoners, when called upon to do so. But the King's attitude irritates both him and Worcester. Hotspur's stipulation that the King should ransom Mortimer is curtly refused. (b) Hotspur feels that his honour is at stake, and decides not to send his prisoners to the King. He accuses the King of gross ingratitude and hypocrisy, and his father and uncle of having been the agents and instruments of his base designs. He appeals to his father and uncle to 'redeem their banish'd honours', and is himself prepared to do so if only he is sure there would be no 'corrival' with whom he would have to share his honours. (c) Worcester unfolds his plans of a league with the Scots and the Archbishop of York, to be followed by a rising against the King. He also hopes to be able to secure the assistance of Glendower and Mortimer. (d) Personal pique against the King leads Hotspur to join a conspiracy for the partition of England.

Act II, Scene i :—This is a realistic description of the early morning bustle in a roadside inn-yard in the days of Shakspeare. Plans for the robbery at Gadshill are seen to be maturing.

Act II, Scene ii :—Falstaff and his associates commit the robbery. But while they are dividing the booty, the Prince and Poins (who have purposely stayed

behind) disguise themselves and, falling upon the robbers, relieve them of their ill-gotten gains.

Act II, Scene iii :—(a) Hotspur reads a letter that advises him to be cautious, and comments sarcastically on it. He is perfectly sanguine of success. (b) His wife tells him that he has, in his dreams, often talked of fights, and wants to know what cares weigh on him. After some clumsy banter with his wife, in which he warns his wife not to meddle in his affairs, he takes leave of her rather coldly.

Act II, Scene iv :—This is a scene of rollicking humour. (a) The Prince amuses himself at the expense of Francis, till Falstaff comes in, cursing all cowards. Deliberately scorning consistency and plausibility, Falstaff, in describing how he and his companions have been robbed, tells some gross, open, and palpable lies. But when faced with utter discomfiture, he wriggles out with a superb resourcefulness, refusing to give reasons on compulsion and declaring that he was a coward on instinct. (c) A charming burlesque dialogue follows in which Falstaff as the King first rebukes the Prince, and then they change parts. (d) The Sheriff comes in to arrest Falstaff for the robbery, Falstaff hides behind the arras and falls asleep. The Prince sends the Sheriff away, and discovers in Falstaff's pockets a tavern bill, showing that he has drunk about two gallons of sack to a halfpennyworth of bread.

Act III, Scene i :—(a) Hotspur, Mortimer, and Glendower agree on a tripartite division of England. (b) The cantankerous Hotspur's brusque manners and matter-of-fact outlook are contrasted with the superstitious Glendower's sensitive nature and irrepressible conceit. Mortimer, more sedate and more thoughtful than either,

plays the part of a peace-maker. (c) Mortimer and Hotspur take leave of their wives, and set out to prepare for the rising.

Act III, Scene ii :—The all-important interview between the King and the Prince of Wales takes place. The King, misinformed of the real character of the Prince, suspects him even of disloyalty. He explains to the Prince that Richard II's downfall was due to his sentimental weakness: he mixed with the common people and relied too much on flatterers. The King himself has on principle avoided familiarity with the people, and thus managed to attain to power. Prince Henry replies that though he has been guilty of idling away his time (because, as the poet hints, the artificialities of Court life repelled him and drove him to seek real life in the haunts of drunkenness and vice), he was ready to undertake, and to discharge, the duties of his station. In the end, father and son are reconciled, and the Prince is entrusted with an important military command.

Act III, Scene iii :—(a) Falstaff once more regales us with his humour. He mockingly refers to his own virtuous up-bringing, tilts heavily at Bardolph's red nose, adroitly parries the accusations of the Hostess whom he impudently 'forgives', and then goes off to join the war in charge of a company of foot. (b) The Prince vindicates himself to the audience, by announcing that the travellers robbed at Gadshill have been repaid their money.

Act IV, Scene i :—Hotspur finds the situation desperate, but becomes all the more eager for an immediate battle. (a) Northumberland writes to say that he is ill and cannot come. (b) Vernon informs Hotspur that the King's forces, thirty thousand strong, are marching rapidly

towards Shrewsbury and that Glendower would not be ready for another fourteen days. (c) Hotspur foolhardily decides on immediately joining battle with the King.

Act IV, Scene ii :—Falstaff and his ragged regiment are on the way to Shrewsbury.

Act IV, Scene iii :—(a) Hotspur refuses to listen to counsels of sobriety. Against the advice of Worcester, Vernon, and Douglas, he decides to risk a battle. (b) Blunt comes with an offer of peace from the King. Hotspur explains what has driven him to take up arms against the King, declaring that he does not trust the King and will not negotiate with him. He tells Blunt that Worcester will personally take their reply to the King the next day.

Act IV, Scene iv :—The Archbishop of York writes to his friends, soliciting support for Hotspur. His misgivings anticipate the catastrophe.

Act V, Scene i :—(a) Worcester and Vernon interview the king. Prince Henry praises Hotspur's gallant deeds, and, in order to avoid bloodshed, offers to meet Hotspur in single combat. (b) The King offers terms of peace, which, on paper at least, are fair and even generous. (c) Falstaff soliloquizes on 'honour', which is 'a mere scutcheon'.

Act V, Scene ii :—Worcester decides not to communicate to Hotspur the terms of peace offered by the King. Reluctantly, Vernon supports him. Hotspur defies the King. He learns of Prince Hal's challenge from Vernon, and promises to 'embrace him with a soldier's arm' before the battle is over.

Act V, Scene iii :—The battle begins. The King places on the field several others dressed like himself.

Hotspur and Douglas fight bravely, but Prince Hal finds Falstaff skulking alone.

Act V, Scene iv :—(a) When Douglas is about to overthrow the King, Prince Hal comes to the rescue and puts Douglas to flight. (b) The Prince kills Hotspur. (c) Attacked by Douglas, Falstaff falls down and pretends to be dead. (d) The Prince finds Falstaff lying 'dead' beside Hotspur. (e) Finding himself alone, Falstaff gets up and stabs Hotspur (lest he too should be pretending). Then he takes up Hotspur's body on his back and claims to have killed him—a claim the Prince promises to support.

Act V, Scene v :—(a) The King orders Vernon and Worcester to be put to death. (b) The Prince gets Douglas released without a ransom. (c) The King plans expeditions against (i) the Earl of Northumberland and the Archbishop and (ii) Glendower and the Earl of March.

2. A Running Summary of the Story.

Clever, scheming, persistent, and unscrupulous, Bolingbroke manages to wrest the throne of England from the dreamy sentimentalist, Richard II. But rebels raise their head in Scotland and Wales. Some of the most influential English nobles, even those who had helped him to the crown, suspect his motives and designs. Among these is Harry Percy, known as Hotspur because he never misses a fight. The king wishes that his own son, the Prince of Wales, whose brow is stained with riot and dishonour, were like Hotspur, who is 'the theme of honour's tongue'.

Hotspur has just defeated the Scots under Douglas and taken many prisoners. Before the battle is over, a

young Court exquisite asks for the prisoners in the King's name. Irritated by his dandified manners, Hotspur is somewhat short with him. When the King himself demands these prisoners, Hotspur is ready to hand them over if the King will ransom his kinsman, Mortimer, who has been taken captive by Glendower. But the King, who suspects Mortimer of treachery, refuses; he would much rather that Mortimer starved on the barren mountains.

Thus repulsed by the King and afraid that he will take summary vengeance on them, Northumberland, Worcester, and Hotspur decide to raise the standard of rebellion and to induce Douglas and Mortimer (who has in the meantime married a daughter of Glendower, the Welsh leader) to join them. If they succeed, Hotspur, Mortimer, and Glendower are to partition England among themselves.

While a civil war is thus brewing, Prince Hal spends his time in the company of vulgar and dissolute companions, the chief of whom is Falstaff. Hearing that pilgrims with rich offerings and travellers with fat purses are to pass over Gadshill, they conspire to rob them. At the same time, however, Poins suggests to the Prince the plan of falling upon Falstaff and his associates in disguise and robbing them of their booty, in order to prove what a coward and shameless liar Falstaff is.

The robbery comes off next evening. Just before the victims are heard approaching, the Prince and Poins ride off. Falstaff, with a show of great bravery, helps his comrades to secure the booty. The Prince and Poins, disguised in buckram suits, attack them and rob them of the money they are about to share. When they all meet,

later on, in the Eastcheap tavern, Falstaff curses the Prince and Poins for their cowardice, for he thinks they deserted him. When the Prince asks Falstaff to explain, Falstaff begins a fluent story, which grows more and more wonderful as it goes on. Falstaff has been fighting a dozen men for two hours at a stretch. He has escaped by miracle. His buckler has been cut through, his doublet pierced, and his sword hacked into a handsaw. 'Buckram men' (who keep on increasing from two to eleven) attacked him, and he defended himself with his shield. But the Prince soon points out that his lies are as huge as himself. Falstaff coolly replied 'Is not the truth the truth?' The Prince then discloses the trick he and Poins have played upon him. Falstaff, however, has his answer ready: he recognized the Prince, and so could not attack and kill him—he has been a coward on instinct.

Now comes to the tavern a messenger from the King. Falstaff dismisses him, but learns from him that a rebellion is imminent. Hotspur, Mortimer, Douglas and others are collecting forces to oppose the King. The Prince receives the news calmly. Falstaff hints that the Prince is sure to get a severe scolding from his father and advises him to practise an answer. First he plays the part of the King and, imitating the King's manner, rates the Prince. Then the rôles are reversed. But while this burlesque is going on, the Sheriff comes to arrest Falstaff, who has been identified and followed from Gadshill. Falstaff hides behind the arras, and the Prince tells the Sheriff that Falstaff is away but that he will hand him over 'by to-morrow dinner-time'.

When the Prince calls upon his father next day, the King solemnly warns him of his misconduct, so

disgraceful in one of his rank. He praises Hotspur's valorous deeds against the Scots and informs him of the serious position in the country. With stinging rebuke he adds :

But wherefore do I tell these news to thee?
Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy?

In reply, Prince Henry swears that he will by fighting and killing Hotspur show what he is worth. The King believes in him, and assigns to him an important command.

The bustle of war preparations is heard on every side. The King, Prince Henry, Prince John, and others are on the march towards Shrewsbury. Falstaff too levies soldiers. He first recruits well-to-do people and bachelors engaged to be married, and then excuses them for a money consideration. Afterwards he picks up a batch of scarecrows, so ragged that he does not want himself to be seen with them. His consolation is that they are at all events good enough to be food for powder.

On the other side, Hotspur is all too eager to ride 'against the bosom of the Prince of Wales'. Although his father is too ill to come with the levies he hoped to bring and although Glendower is not yet ready to start, Hotspur decides on an immediate trial of strength, in spite of the opposition of Worcester, Vernon, Douglas, and others.

The King offers terms of peace that are generous. But Worcester does not trust him and feels sure that he will punish this offence of the rebels in other faults. So he does not communicate them to Hotspur, who defies the King. The duel between Hotspur and Prince Henry,

which both would prefer, is not destined to come off. Hotspur marches to the battlefield with the conviction :

An if we live, we live to tread on kings ;
If die, brave death, when princes die with us !

Douglas diligently searches for the King, but meets only three 'shadows' of him and kills them all. When at last he meets the King himself and is about to make short work of him, Prince Henry comes up and rescues his father. Then Hotspur and the Prince meet. Hotspur is wounded and falls from his horse. When he is dead, the Prince covers up his body, and turns aside to find Falstaff, apparently dead. He exclaims

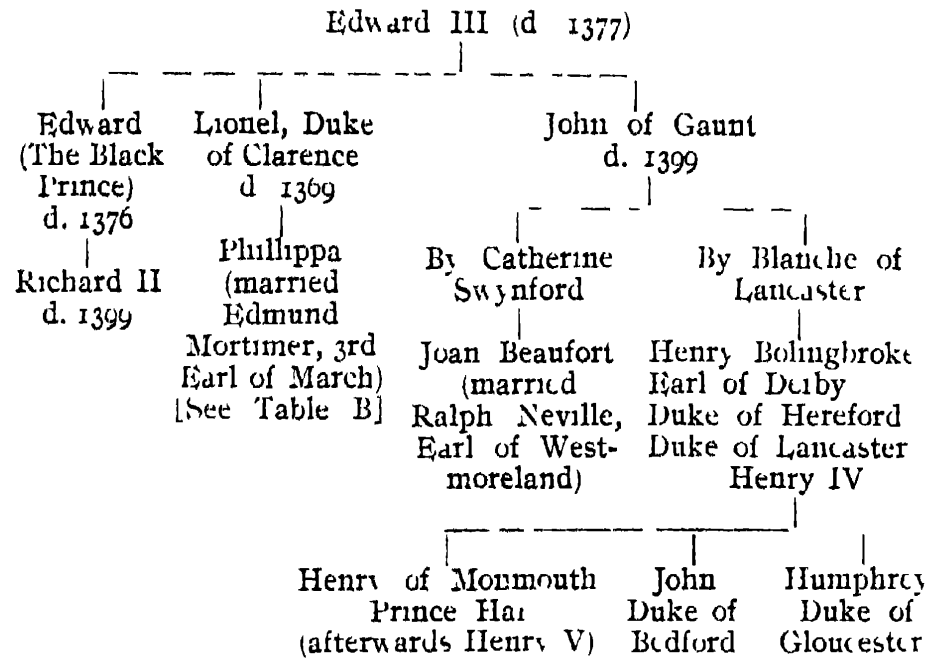
'Poor Jack, farewell !
I could have better spared a better man'

and then rides off to another part of the field.

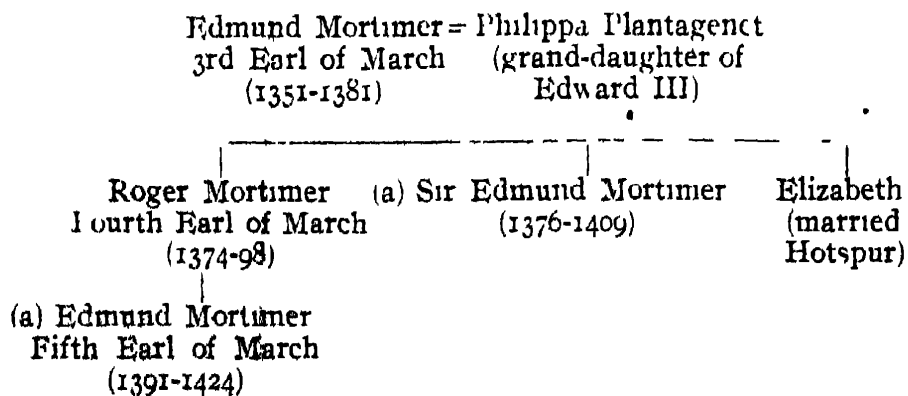
Falstaff, who feigned death when Douglas attacked him, now gets up, stabs the dead Percy in the thigh, takes him up on his shoulder, and, meeting Princes John and Henry, claims to have killed Percy after a long hour's fight with him and demands a fitting reward—an earldom or a dukedom. The Prince has no objection to Falstaff's claim and, as usual, laughs at his preposterous lies. At the end of the battle, the Prince begs of his father that he may be allowed to deal with Douglas, and, being permitted to do so, sets him free unconditionally. He is not only a fearless soldier but a chivalrous victor.

V. GENEALOGICAL TABLES

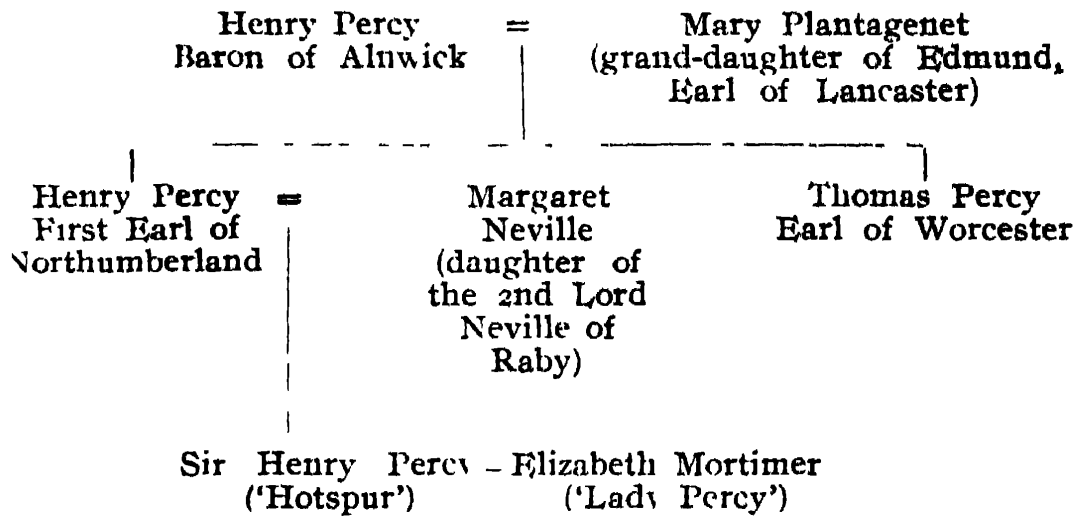
A. The House of Lancaster



B. The House of Mortimer



(a) Shakspeare, following Holinshed, has confused these two persons. The Fifth Earl of March was heir to the throne; but it was his uncle who was captured by Glendower.

C. The Percy Family

THE FIRST PART OF
KING HENRY THE FOURTH

DRAMATIS PERSONAE.

KING HENRY THE FOURTH. }
HENRY, Prince of Wales. * } sons to the King.
PRINCE JOHN OF Lancaster. }
EARL OF WESTMORELAND.
SIR WALTER BLUNT.
THOMAS PERCY, Earl of Worcester.
HENRY PERCY, Earl of Northumberland.
HENRY PERCY, surnamed HOTSPUR, his son.
EDMUND MORTIMER, Earl of March.
RICHARD SCROOP, Archbishop of York.
ARCHIBALD, Earl of Douglas.
OWEN GLENDOWER.
SIR RICHARD VERNON.
SIR JOHN FALSTAFF.
SIR MICHAEL, a friend to the Archbishop of York.
POINS.
GADSHILL.
PETO.
BARDOLPH.
LADY PERCY, wife to HOTSPUR, and sister to
MORTIMER.
LADY MORTIMER, daughter to GLENDOWER, and wife
to MORTIMER.
MISTRESS QUICKLY, hostess of a tavern in Eastcheap.
Lords, Officers, Sheriff, Vintner, Chamberlain,
Drawers, two Carriers, Travellers, & Attendants.

SCENE: England: Wales (Act III, Scene i).

HISTORICAL TIME: From the BATTLE OF PILLETH
(June 22, 1402) to the BATTLE OF SHREWSBURY (July 21,
1403).

DRAMATIC TIME: Ten historical days, three extra
Falstaffian days, and intervals. Total, three months at
the outside (Daniel).

THE FIRST PART OF
KING HENRY THE FOURTH

ACT I

SCENE I. *London. The Palace.*

Enter KING HENRY, LORD JOHN OF LANCASTER, THE EARL
OF WESTMORELAND, SIR WALTER BLUNT *and others*

King. So shaken as we are, so wan with care,
Find we a time for frightened peace to pant,
And breathe short-winded accents of new broils
To be commenc'd in stronds afar remote.
No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood ;
No more shall trenching war channel her fields,
Nor bruise her flowerets with the armed hoofs
Of hostile paces : those opposed eyes,
Which, like the meteors of a troubled heaven,
All of one nature, of one substance bred,
Did lately meet in the intestine shock
And furious close of civil butchery,
Shall now, in mutual well-beseeming ranks,
March all one way, and be no more oppos'd
Against acquaintance, kindred, and allies :
The edge of war, like an ill-sheathed knife,
No more shall cut his master. Therefore, friends,
As far as to the sepulchre of Christ,

Whose soldier now, under whose blessed cross 20
We are impressed and engag'd to fight,
Forthwith a power of English shall we levy ;
Whose arms were moulded in their mothers' womb
To chase these pagans in those holy fields
Over whose acres walk'd those blessed feet . 25
Which fourteen hundred years ago were nail'd
For our advantage on the bitter cross.
But this our purpose is a twelvemonth old,
And bootless 'tis to tell you we will go :
Therefore we meet not now. Then let me hear 30
Of you, my gentle cousin Westmoreland,
What yesternight our council did decree
In forwarding this dear expedience.

West. My liege, this haste was hot in question,
And many limits of the charge set down 35
But yesternight : when all athwart there came
A post from Wales loaden with heavy news ;
Whose worst was, that the noble Mortimer,
Leading the men of Herefordshire to fight
Against the irregular and wild Glendower, 40
Was by the rude hands of that Welshman taken,
A thousand of his people butchered ;
Upon whose dead corpse there was such misuse,
Such beastly shameless transformation,
By those Welshwomen done, as may not be 45
Without much shame retold or spoken of.

King. It seems then, that the tidings of this broil
Brake off our business for the Holy Land.

28. Is a twelvemonth old] now is twelve month, Qq 1-2; is twelve month, Qq 3-6.

West. This match'd with other did, my gracious lord ;
For more uneven and unwelcome news 50
Came from the north and thus it did import :
On Holy-rood day, the gallant Hotspur there,
Young Harry Percy and brave Archibald,
That ever-valiant and approved Scot,
At Holmedon met, 55
Where they did spend a sad and bloody hour ;
As by discharge of their artillery,
And shape of likelihood, the news was told ;
For he that brought them, in the very heat
And pride of their contention did take horse, 60
Uncertain of the issue any way.

King. Here is a dear, a true industrious friend,
Sir Walter Blunt, new lighted from his horse,
Stain'd with the variation of each soil
Betwixt that Holmedon and this seat of ours ; 65
And he hath brought us smooth and welcome news.
The Earl of Douglas is discomfited :
Ten thousand bold Scots, two and twenty knights,
Balk'd in their own blood did Sir Walter see
On Holmedon's plains. Of prisoners, Hotspur took 70
Mordake the Earl of Fife, and eldest son
To beaten Douglas ; and the Earl of Athol,
Of Murray, Angus, and Menteith :
And is not this an honourable spoil ?
A gallant prize ? ha, cousin, is it not ? 75

West. In faith,
It is a conquest for a prince to boast of.

49. *Other did*] *other like*, all except Qq 1-2. 62. *A dear, a true*] *a dear and true*, Qq 5-8, Ff. 71. *The*] supplied by Pope.

King. Yea, there thou mak'st me sad and mak'st me sin
 In envy that my Lord Northumberland
 Should be the father to so blest a son, 80
 A son who is the theme of honour's tongue ;
 Amongst a grove, the very straightest plant ;
 Who is sweet Fortune's minion and her pride :
 Whilst I, by looking on the praise of him,
 See riot and dishonour stain the brow 85
 Of my young Harry. O that it could be proved
 That some night-tripping fairy had exchang'd
 In cradle-clothes our children where they lay,
 And call'd mine Percy, his Plantagenet !
 Then would I have his Harry, and he mine. 90
 But let him from my thoughts. What think you, coz,
 Of this young Percy's pride? the prisoners,
 Which he in this adventure hath surprised,
 To his own use he keeps ; and sends me word,
 I shall have none but Mordake Earl of Fife. 95

West. This is his uncle's teaching : this is Worcester,
 Malevolent to you in all aspects ;
 Which makes him prune himself, and bristle up
 The crest of youth against your dignity.

King. But I have sent for him to answer this ; 100
 And for this cause awhile we must neglect
 Our holy purpose to Jerusalem.
 Cousin, on Wednesday next our council we
 Will hold at Windsor ; so inform the lords :
 But come yourself with speed to us again ; 105
 For more is to be said and to be done

'Than out of anger can be uttered.

West. I will, my liege.

[*Exeunt*

SCENE II. *London. An Apartment of the Prince's.*

Enter the PRINCE OF WALES and FALSTAFF

Fal. Now, Hal, what time of day is it, lad?

Prince. Thou art so fat-witted, with drinking of old sack and unbuttoning thee after supper and sleeping upon benches after noon, that thou hast forgotten to demand that truly which thou wouldst truly know. What a devil hast thou to do with the time of the day? Unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds, and dials the signs of leaping houses, and the blessed sun himself a fair, hot wench in flame-coloured taffeta, I see no reason why thou shouldst be so superfluous to demand the time of the day. 11

Fal. Indeed, you come near me now, Hal; for we that take purses go by the moon and the seven stars, and not by Phœbus, he, 'that wandering knight so fair'. And, I prithee, sweet wag, when thou art king, as, God save thy grace,—majesty I should say, for grace thou wilt have none,—

Prince. What, none?

Fal. No, by my troth, not so much as will serve to be prologue to an egg and butter. 20

Prince. Well, how then? come, roundly, roundly.

4. *After noon] in the afternoon, Ff.*

Fal. Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal. 28

Prince. Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by the moon. As, for proof, now: a purse of gold most resolutely snatched on Monday night and most dissolutely spent on Tuesday morning; got with swearing 'Lay by' and spent with crying 'Bring in'; now in as low an ebb as the foot of the ladder, and by and by in as high a flow as the ridge of the gallows. 37

Fal. By the Lord, thou sayest true, lad. And is not my hostess of the tavern a most sweet wench?

Prince. As the honey of Hybla, my old lad of the castle. And is not a buff jerkin a most sweet robe of durability?

Fal. How now, how now, mad wag! what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin? 45

Prince. Why, what a pox have I to do with my hostess of the tavern?

Fal. Well, thou hast called her to a reckoning many a time and oft.

Prince. Did I ever call for thee to pay thy part?

32. *Proof*, now: a] Rowe's emendation: *proof*. Now a, Qq 1-6, Ff.

Fal. No ; I'll give thee thy due, thou hast paid all there. 52

Prince. Yea, and elsewhere, so far as my coin would stretch ; and where it would not, I have used my credit.

Fal. Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king ? and resolution thus fobbed as it is with the rusty curb of old father antic the law ? Do not thou, when thou art king, hang a thief. 60

Prince. No ; thou shalt.

Fal. Shall I ? O rare ! By the Lord, I'll be a brave judge.

Prince. Thou judgest false already : I mean, thou shalt have the hanging of the thieves and so become a rare hangman.

Fal. Well, Hal, well ; and in some sort it jumps with my humour as well as waiting in the court, I can tell you.

Prince. For obtaining of suits ? 69

Fal. Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.

Prince. Or an old lion, or a lover's lute.

Fal. Yea, or the drone of a Lincolnshire bagpipe.

Prince. What sayest thou to a hare, or the melancholy of Moor-ditch ? 76

Fal. Thou hast the most unsavoury similes, and art indeed the most comparative, rascalliest, sweet young prince. But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought. An old lord

of the council rated me the other day in the street about you, sir, but I marked him not ; and yet he talked very wisely, but I regarded him not ; and yet he talked wisely, and in the street too. 85

Prince. Thou didst well ; for wisdom cries out in the streets, and no man regards it.

Fal. O, thou hast damnable iteration, and art indeed able to corrupt a saint. Thou hast done much harm upon me, Hal ; God forgive thee for it ! Before I knew thee, Hal, I knew nothing ; and now am I, if a man should speak truly, little better than one of the wicked. I must give over this life, and I will give it over : by the Lord, an I do not, I am a villain ; I'll be damned for never a king's son in Christendom. 95

Prince. Where shall we take a purse to-morrow, Jack ?

Fal. 'Zounds, where thou wilt, lad ; I'll make one ; an I do not, call me villain and baffle me.

Prince. I see a good amendment of life in thee ; from praying to purse-taking. 100

Fal. Why, Hal, 'tis my vocation, Hal ; 'tis no sin for a man to labour in his vocation.

Enter POINS •

Poins ! Now shall we know if Gadshill have set a match. O, if men were to be saved by merit, what hole in hell were hot enough for him ? This is the most omnipotent villain that ever cried 'Stand' to a true man.

Prince. Good morrow, Ned. 107

Poins. Good morrow, sweet Hal. What says Monsieur Remorse ? what says Sir John Sack-and-Sugar ? Jack ! how agrees the devil and thee about thy soul, that

thou soldest him on Good-Friday last for a cup of Madeira and a cold capon's leg?

Prince. Sir John stands to his word, the devil shall have his bargain; for he was never yet a breaker of proverbs: he will give the devil his due. 115

Poins. Then art thou damned for keeping thy word with the devil.

Prince. Else he had been damned for cozening the devil.

Poins. But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill! there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses: I have vizards for you all; you have horses for yourselves: Gadshill lies to-night in Rochester: I have bespoke supper to-morrow night in Eastcheap: we may do it as secure as sleep. If you will go, I will stuff your purses full of crowns; if you will not, tarry at home and be hanged. 128

Fal. Hear ye, Yedward; if I tarry at home and go not, I'll hang you for going.

Poins. You will, chops?

Fal. Hal, wilt thou make one?

Prince. Who, I rob? I a thief? not I, by my faith.

Fal. There's neither honesty, manhood, nor good fellowship in thee, nor thou camest not of the blood royal, if thou darest not stand for ten shillings. 136

Prince. Well then, once in my days I'll be a madcap.

Fal. Why, that's well said.

Prince. Well, come what will, I'll tarry at home.

Fal. By the Lord, I'll be a traitor then, when thou art king.

Prince. I care not. 142

Poins Sir John, I prithee, leave the prince and me alone : I will lay him down such reasons for this adventure that he shall go.

Fal. Well, God give thee the spirit of persuasion and him the ears of profiting, that what thou speakest may move, and what he hears may be believed, that the true prince may, for recreation sake, prove a false thief ; for the poor abuses of the time want countenance. Farewell. you shall find me in Eastcheap. 151

Prince. Farewell, thou latter spring ! farewell, All-hallown summer ! [Exit FALSTAFF

Poins. Now, my good sweet honey lord, ride with us to-morrow : I have a jest to execute that I cannot manage alone. Falstaff, Bardolph, Peto, and Gadshill shall rob those men that we have already waylaid ; yourself and I will not be there ; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders. 160

Prince. How shall we part with them in setting forth ?

Poins. Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves ; which they shall have no sooner achieved, but we'll set upon them. 167

Prince. Yea, but 'tis like that they will know us by our horses, by our habits, and by every other appointment, to be ourselves.

146-7. God give thee . . . and him] mayst thou have . . . and he, Ff.

Poins. Tut! our horses they shall not see; I'll tie them in the wood; our vizards we will change after we leave them: and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments. 174

Prince. Yea, but I doubt they will be too hard for us.

Poins. Well, for two of them, I know them to be as true-bred cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet at supper: how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lies the jest. 183

Prince. Well, I'll go with thee: provide us all things necessary and meet me to-morrow night in Eastcheap; there I'll sup. Farewell.

Poins. Farewell, my lord. [Exit

Prince. I know you all, and will awhile uphold
The unyoked humour of your idleness:
Yet herein will I imitate the sun, 190
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists 195
Of vapours that did seem to strangle him.
If all the year were playing holidays,
To sport would be as tedious as to work;
But when they seldom come, they wish'd for come,
And nothing pleaseth but rare accidents. 200

So, when this loose behaviour I throw off,
 And pay the debt I never promised,
 By how much better than my word I am,
 By so much shall I falsify men's hopes ;
 And like bright metal on a sullen ground, 205
 My reformation, glittering o'er my fault,
 Shall show more goodly and attract more eyes
 Than that which hath no foil to set it off.
 I'll so offend, to make offence a skill ;
 Redceming time when men think least I will. 210
[Exit

208. *Foil*] *soil*, all except Qq 1-3.

SCENE III. *London. The Palace.*

*Enter the KING, NORTHUMBERLAND, WORCESTER,
 HOTSPUR, SIR WALTER BLUNT, with others*

King. My blood hath been too cold and temperate,
 Unapt to stir at these indignities,
 And you have found me ; for accordingly
 You tread upon my patience : but, be sure,
 I will from henceforth rather be myself, 5
 Mighty and to be fear'd, than my condition ;
 Which hath been smooth as oil, soft as young down,
 And therefore lost that title of respect
 Which the proud soul ne'er pays but to the proud.

Wor. Our house, my sovereign liege, little deserves 10
 The scourge of greatness to be used on it ;
 And that same greatness too which our own hands
 Have help to make so portly.

North. My lord,—

King. Worcester, get thee gone ; for I do see
Danger and disobedience in thine eye :

O, sir, your presence is too bold and peremptory,
And majesty might never yet endure
The moody frontier of a servant brow.

You have good leave to leave us : when we need 20
Your use and counsel, we shall send for you. [*Exit WOR.*
[*To NORTHUMBERLAND*] You were about to speak.

North. Yea, my good lord.
Those prisoners in your highness' name demanded,
Which Harry Percy here at Holmedon took,
Were, as he says, not with such strength denied 25
As is deliver'd to your majesty :
Either envy, therefore, or misprision
Is guilty of this fault and not my son.

Hol. My liege, I did deny no prisoners.
But I remember, when the fight was done, 30
When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, and trimly dress'd,
Fresh as a bridegroom ; and his chin, new reap'd,
Show'd like a stubble-land at harvest-home ; 35
He was perfumed like a milliner ;
And 'twixt his finger and his thumb he held
A pouncet-box, which ever and anon
He gave his nose and took't away again ;
Who therewith angry, when it next came there, 40
Took it in snuff ; and still he smil'd and talk'd,
And as the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility. 45

With many holiday and lady terms
He question'd me ; amongst the rest, demanded
My prisoners in your majesty's behalf.
I then, all smarting with my wounds being cold,
To be so pester'd with a popinjay, 50
Out of my grief and my impatience,
Answer'd neglectingly I know not what,
He should, or he should not ; for he made me mad
To see him shine so brisk and smell so sweet
And talk so like a waiting-gentlewoman 55
Of guns, and drums, and wounds,—God save the mark—
And telling me the sovereign'st thing on earth
Was parmaceti for an inward bruise ;
And that it was great pity, so it was,
This villanous salt-petre should be digg'd 60
Out of the bowels of the harmless earth,
Which many a good tall fellow had destroy'd
So cowardly ; and but for these vile guns,
He would himself have been a soldier.
This bald unjointed chat of his, my lord, 65
I answer'd indirectly, as I said ;
And I beseech you, let not his report
Come current for an accusation
Betwixt my love and your high majesty.

Blunt. The circumstance consider'd, good my lord, 70
Whate'er Lord Harry Percy then had said
To such a person and in such a place,
At such a time, with all the rest retold,
May reasonably die and never rise
To do him wrong, or any way impeach 75
What then he said, so he unsay it now.

King. Why, yet he doth deny his prisoners,

But with proviso and exception,
"That we at our own charge shall ransom straight
His brother-in-law, the foolish Mortimer ; 80
Who, on my soul, hath wilfully betray'd
"The lives of those that he did lead to fight
Against that great magician, damn'd Glendower,
Whose daughter, as we hear, the Earl of March
Hath lately married. Shall our coffers, then, 85
Be emptied to redeem a traitor home?
'Shall we buy treason? and indent with fears,
When they have lost and forfeited themselves?
No, on the barren mountains let him starve ;
For I shall never hold that man my friend 90
Whose tongue shall ask me for one penny cost
"To ransom home revolted Mortimer.

Hol. Revolted Mortimer !

He never did fall off, my sovereign liege,
But by the chance of war : to prove that true 95
Needs no more but one tongue for all those wounds,
'Those mouthed wounds, which valiantly he took,
When on the gentle Severn's sedgy bank,
In single opposition, hand to hand,
He did confound the best part of an hour 100
In changing hardiment with great Glendower :
'Three times they breath'd, and three times did they drink,
Upon agreement, of swift Severn's flood ;
Who then, affrighted with their bloody looks,
'Ran fearfully among the trembling reeds, 105
And hid his crisp head in the hollow bank
Bloodstained with these valiant combatants.
Never did base and rotten policy

Colour her working with such deadly wounds ;
 Nor never could the noble Mortimer 110
 Receive so many, and all willingly :
 Then let not him be slander'd with revolt.

King. Thou dost belie him, Percy, thou dost belie him;
 He never did encounter with Glendower :

I tell thee, 115
 He durst as well have met the devil alone
 As Owen Glendower for an enemy.
 Art thou not asham'd? But, sirrah, henceforth
 Let me not hear you speak of Mortimer :
 Send me your prisoners with the speediest means, 120
 Or you shall hear in such a kind from me
 As will displease you. My Lord Northumberland,
 We license your departure with your son.
 Send us your prisoners, or you will hear of it.

[*Exeunt* KING HENRY, BLUNT, and train

Hot. An if the devil come and roar for them, 125
 I will not send them : I will after straight
 And tell him so ; for I will ease my heart,
 Albeit I make a hazard of my head.

North. What, drunk with choler? stay, and pause
 a while :

Here comes your uncle.

Re-enter WORCESTER

Hot. Speak of Mortimer ! 130
 'Zounds, I will speak of him ; and let my soul
 Want mercy, if I do not join with him :
 Yea, on his part I'll empty all these veins,

128. *Albeit I make a]* although it be with, Ff.

133. *Yea, on his part]* In his behalf, Ff.

And shed my dear blood drop by drop in the dust,
But I will lift the down-trod Mortimer 135
As high in the air as this unthankful king,
As this ingrate and canker'd Bolingbroke.

North. Brother, the king hath made your nephew mad.

Wor. Who struck this heat up after I was gone?

Hot. He will, forsooth, have all my prisoners; 140
And when I urg'd the ransom once again
Of my wife's brother, then his cheek look'd pale,
And on my face he turn'd an eye of death,
Trembling even at the name of Mortimer.

Wor. I cannot blame him: was not he proclaim'd 145
By Richard that dead is the next of blood?

North. He was; I heard the proclamation:
And then it was when the unhappy king,—
Whose wrongs in us God pardon!—did set forth
Upon his Irish expedition; 150
From whence he intercepted did return
To be deposed, and shortly murdered.

Wor. And for whose death we in the world's wide mouth
Live scandalized and foully spoken of.

Hot. But, soft, I pray you; did King Richard then 155
Proclaim my brother Edmund Mortimer
Heir to the crown?

North. He did; myself did hear it.

Hot. Nay, then I cannot blame his cousin king,
That wish'd him on the barren mountains starve.
But shall it be, that you, that set the crown 160
Upon the head of this forgetful man
And for his sake wear the detested blot

Of murderous subornation, shall it be,
 That you a world of curses undergo,
 Being the agents, or base second means, 165
 The cords, the ladder, or the hangman rather?
 O, pardon me that I descend so low,
 To show the line and the predicament
 Wherein you range under this subtle king;
 Shall it for shame be spoken in these days, 170
 Or fill up chronicles in time to come,
 That men of your nobility and power
 Did gage them both in an unjust behalf,
 As both of you—God pardon it!—have done,
 To put down Richard, that sweet lovely rose, 175
 And plant this thorn, this canker, Bolingbroke?
 And shall it in more shame be further spoken,
 That you are fool'd, discarded, and shook off
 By him for whom these shames ye underwent?
 No: yet time serves wherein ye may redeem 180
 Your banish'd honours, and restore yourselves
 Into the good thoughts of the world again,
 Revenge the jeering and disdain'd contempt
 Of this proud king, who studies day and night
 To answer all the debt he owes to you 185
 Even with the bloody payment of your deaths:
 Therefore, I say,—

Wor. Peace, cousin, say no more:
 And now I will unclasp a secret book,
 And to your quick-conceiving discontents
 I'll read you matter deep and dangerous, 190
 As full of peril and adventurous spirit

As to o'er-walk a current roaring loud
On the unsteadfast footing of a spear.

Hot. If he fall in, good-night! or sink or swim :
Send danger from the east unto the west, 195
So honour cross it from the north to south,
And let them grapple: O, the blood more stirs
To rouse a lion than to start a hare!

North. Imagination of some great exploit
Drives him beyond the bounds of patience. 200

Hot. By heaven, methinks it were an easy leap,
To pluck bright honour from the pale-fac'd moon,
Or dive into the bottom of the deep,
Where fathom-line could never touch the ground,
And pluck up drowned honour by the locks ; 205
So he that doth redeem her thence might wear
Without corrival all her dignities :
But out upon this half-fac'd fellowship!

Wor. He apprehends a world of figures here,
But not the form of what he should attend. 210
Good cousin, give me audience for a while.

Hot. I cry you mercy.

Wor. Those same noble Scots
That are your prisoners,—

Hot. I'll keep them all ;
By God, he shall not have a Scot of them ;
No, if a Scot would save his soul, he shall not : 215
I'll keep them, by this hand.

Wor. You start away

And lend no ear unto my purposes.

Those prisoners you shall keep.

Hot. Nay, I will ; that's flat.
He said he would not ransom Mortimer ;

Forhad my tongue to speak of Mortimer ; 220
But I will find him when he lies asleep,
And in his ear I'll holla 'Mortimer !'

Nay, 
I'll have a starling shall be taught to speak
Nothing but 'Mortimer', and give it him, 225
To keep his anger still in motion.

Wor. Hear you, cousin ; a word.

Hot. All studies here I solemnly defy,
Save how to gall and pinch this Bolingbroke :
And that same sword-and-buckler Prince of Wales, 230
But that I think his father loves him not
And would be glad he met with some mischance,
I would have him poison'd with a pot of ale.

Wor. Farewell, kinsman : I 'll talk to you
When you are better temper'd to attend. 235

North. Why, what a wasp-stung and impatient fool
Art thou to break into this woman's mood,
Tying thine ear to no tongue but thine own !

Hot. Why, look you, I am whipp'd and scourg'd with
rods,
Nettled, and stung with pismires, when I hear 240
Of this vile politician, Bolingbroke.

In Richard's time,—what do you call the place?—
A plague upon it, it is in Gloucestershire ;
'Twas where the madcap duke his uncle kept,
His uncle York ; where I first bow'd my knee 245
Unto this king of smiles, this Bolingbroke,—
'Sblood !—

When you and he came back from Ravenspurgh.

North. At Berkley castle.

Hot. You say true. 250

Why, what a candy deal of courtesy
This fawning greyhound then did proffer me!
Look, 'when his infant fortune came to age',
And 'gentle Harry Percy', and 'kind cousin';
O, the devil take such cozeners! God forgive me! 255
Good uncle, tell your tale; I have done.

Wor. Nay, if you have not, to it again;
We will stay your leisure.

Hot. I have done, i' faith.

Wor. Then once more to your Scottish prisoners.
Deliver them up without their ransom straight, 260
And make the Douglas' son your only mean
For powers in Scotland; which, for divers reasons
Which I shall send you written, be assured,
Will easily be granted. [*To NORTHUMBERLAND*] You,
my lord,

Your son in Scotland being thus employ'd, 265
Shall secretly into the bosom creep
Of that same noble prelate, well belov'd,
The archbishop.

Hot. Of York, is it not?

Wor. True; who bears hard 270
His brother's death at Bristow, the Lord Scroop.
I speak not this in estimation,
As what I think might be, but what I know
Is ruminated, plotted and set down,
And only stays but to behold the face 275
Of that occasion that shall bring it on.

Hot. I smell it: upon my life, it will do well.

251. *Candy*] *candy*, Ff 1-2; *gaudy*, Ff 3-4.

277. *Well*] *wondrous well*, Ff.

North. Before the game is afoot, thou still let'st slip.

Hot. Why, it cannot choose but be a noble plot :
And then the power of Scotland and of York, 280
To join with Mortimer, ha ?

Wor. And so they shall.

Hot. In faith, it is exceedingly well aim'd.

Wor. And 'tis no little reason bids us speed,
To save our heads by raising of a head ;
For, bear ourselves as even as we can, 285
The king will always think him in our debt,
And think we think ourselves unsatisfied,
Till he hath found a time to pay us home :
And see already how he doth begin
To make us strangers to his looks of love. 290

Hot. He does, he does : we'll be revenged on him.

Wor. Cousin, farewell : no further go in this
Than I by letters shall direct your course.
When time is ripe, which will be suddenly,
I'll steal to Glendower and Lord Mortimer ; 295
Where you and Douglas and our powers at once,
As I will fashion it, shall happily meet,
To bear our fortunes in our own strong arms,
Which now we hold at much uncertainty.

North. Farewell, good brother : we shall thrive, I
trust. 300

Hot. Uncle, adieu : O, let the hours be short
Till fields and blows and groans applaud our sport !

[*Exeunt*

ACT II

SCENE I. *Rochester. An Inn Yard.*

Enter a Carrier with a lantern in his hand

First Car. Heigh-ho! an it be not four by the day, I'll be hanged: Charles' Wain is over the new chimney, and yet our horse not packed. What, ostler!

Ost. [*Within*] Anon, anon.

First Car. I prithee, Tom, beat Cut's saddle, put a few flocks in the point; poor jade, is wrung in the withers out of all cess.

Enter another Carrier

Sec. Car. Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots: this house is turned upside down since Robin Ostler died. 10

First Car. Poor fellow, never joyed since the price of oats rose; it was the death of him.

Sec. Car. I think this be the most villanous house in all London road for fleas: I am stung like a tench.

First Car. Like a tench! by the mass, there is ne'er a king christen could be better bit than I have been since the first cock.

Sec. Car. Why, they will allow us ne'er a jordan, and then we leak in the chinnery; and your chamber-lie breeds fleas like a loach. 20

First Car. What, ostler! come away and be hanged! come away.

Sec. Car. I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross.

First Car. God's body! the turkeys in my pannier are quite starved. What, ostler! A plague on thee! hast thou never an eye in thy head? canst not hear? An 'twere not as good deed as drink, to break the pate on thee, I am a very villain. Come, and be hanged! hast no faith in thee?

Enter GADSHILL

Gads. Good morrow, carriers. What's o'clock?

First Car. I think it be two o'clock.

Gads. I prithee, lend me thy lanthorn, to see my gelding in the stable.

First Car. Nay, by God, soft; I know a trick worth two of that, i' faith.

Gads. I pray thee, lend me thine.

Sec. Car. Ay, when? canst tell? Lend me thy lanthorn, quoth he? marry, I'll see thee hanged first. 39

Gads. Sirrah carrier, what time do you mean to come to London?

Sec. Car. Time enough to go to bed with a candle, I warrant thee. Come, neighbour Mugs, we 'll call up the gentlemen: they will along with company, for they have great charge. [Exeunt Carriers]

Gads. What, ho! chamberlain!

Cham. [Within] 'At hand, quoth pick-purse'.

Gads. That's even as fair as—at hand, quoth the chamberlain; for thou variest no more from picking of purses than giving direction doth from labouring; thou layest the plot how. 51

Enter Chamberlain

Cham. Good morrow, Master Gadshill. It holds

current that I told you yesternight : there's a franklin in the wild of Kent hath brought three hundred marks with him in gold : I heard him tell it to one of his company last night at supper ; a kind of auditor ; one that hath abundance of charge too, God knows what. They are up already, and call for eggs and butter : they will away presently.

59

Gads. Sirrah, if they meet not with Saint Nicholas' clerks, I'll give thee this neck.

Cham. No, I'll none of it : I pray thee, keep that for the hangman ; for I know thou worshippest Saint Nicholas as truly as a man of falsehood may.

64

Gads. What talkest thou to me of the hangman ? if I hang, I'll make a fat pair of gallows ; for if I hang, old Sir John hangs with me, and thou knowest he is no starveling. Tut ! there are other Trojans that thou dreamest not of, the which for sport sake are content to do the profession some grace ; that would, if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot-land rakers, no long-staff sixpenny strikers, none of these mad mustachio purple-hued malt-worms ; but with nobility and tranquillity, burgomasters and great oneyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray : and yet, 'zounds, I lie ; for they pray continually to their saint, the commonwealth ; or rather, not pray to her, but prey on her, for they ride up and down on her and make her their boots. So

Cham. What, the commonwealth their boots ? will she hold out water in foul way ?

Gads. She will, she will ; justice hath liquored her.

We steal as in a castle, cock-sure ; we have the receipt of fern-seed, we walk invisible.

Cham. Nay, by my faith, I think you are more beholding to the night than to fern-seed for your walking invisible.

Gads. Give me thy hand : thou shalt have a share in our purchase, as I am a true man. 90

Cham. Nay, rather let me have it, as you are a false thief.

Gads. Go to ; 'homo' is a common name to all men. Bid the ostler bring my gelding out of the stable. Farewell, you muddy knave. [Exeunt.

86. *Think*] *think rather*, Ff. 90. *Purchase*] *purpose*, Ff

SCENE II. *The Highway, near Gadshill.*

Enter PRINCE HENRY and POINS

Poins. Come, shelter, shelter : I have removed Falstaff's horse, and he frets like a gummed velvet.

Prince. Stand close. [Both retire to back of scene

Enter FALSTAFF

Fal. Poins ! Poins, and be hanged ! Poins !

Prince. [Coming forward] Peace, ye fat-kidneyed rascal ! what a brawling dost thou keep !

Fal. Where's Poins, Hal ?

Prince. He is walked up to the top of the hill : I'll go seek him. [Retires again 9.

Fal. I am accursed to rob in that thief's company : the rascal hath removed my horse, and tied him I know not where. If I travel but four foot by the squier further

afoot, I shall break my wind. Well, I doubt not but to die a fair death for all this, if I scape hanging for killing that rogue. I have forsworn his company hourly any time this two and twenty years, and yet I am bewitched with rogue's company. If the rascal have not given me medicines to make me love him, I'll be hanged ; it could be else ; I have drunk medicines. Poin! Hal! a plague upon you both ! Bardolph ! Peto ! I'll starve ere I rob a foot further. An 'twere not as good a deed to drink, to turn true man and to leave these rogues, I the veriest varlet that ever chewed with a tooth. Eight furlongs of uneven ground is threescore and ten miles afoot with me ; and the stony-hearted villains know it well enough : a plague upon it when thieves cannot be true one to another ! [*They whistle*] Whew ! A plague upon you all ! Give me my horse, you rogues ; give me my horse, and be hanged ! 29

Prince. [*Coming forward*] Peace ! ye fat-guts ! lie down ; lay thine ear close to the ground and list if thou canst hear the tread of travellers.

Fal. Have you any levers to lift me up again, being down ? 'Sblood, I'll not bear mine own flesh so far afoot again for all the coin in thy father's exchequer. What a plague mean ye to colt me thus ?

Prince. Thou liest ; thou art not colted, thou art uncolted.

Fal. I prithee, good Prince Hal, help me to my horse, good king's son. 40

12. *Squier*] *square* Ff 3-4. 16. *Years*] *year*, all except Q 1.
22. *Drink*] *to drink*, Ff.

26. *Upon*] *light upon*, Ff. 32. *Canst*] *can*, all except Q 1.

Prince. Out, ye rogue! shall I be your ostler?

Fal. Go, hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all and sung to filthy tunes, let a cup of sack be my poison: when a jest is so forward, and afoot too! I hate it.

Enter GADSHILL, BARDOLPH and PETO with him

Gads. Stand.

Fal. So I do, against my will.

Poins. O, 'tis our setter: I know his voice.
Bardolph, what news? 50

Bard. Case ye, case ye; on with your vizards: there's money of the king's coming down the hill; 'tis going to the king's exchequer.

Fal. You lie, you rogue; 'tis going to the king's tavern.

Gads. There's enough to make us all.

Fal. To be hanged.

Prince. Sirs, you four shall front them in the narrow lane; Ned Poins and I will walk lower: if they scape from your encounter, then they light on us. • 60

Peto. How many be there of them?

Gads. Some eight or ten.

Fal. 'Zounds, will they not rob us?

Prince. What, a coward, Sir John Paunch?

Fal. Indeed, I am not John of Gaunt, your grandfather; but yet no coward, Hal.

Prince. Well, we leave that to the proof.

Poins. Sirrah Jack, thy horse stands behind the hedge: when thou needest him, there thou shalt find him.
Farewell, and stand fast 70

Fal. Now cannot I strike him, if I should be hanged.

Prince. [*Aside to Poins*] Ned, where are our disguises?

Poins. [*Aside to Prince*] Here, hard by: stand close. [*Exeunt PRINCE and POINS*]

Fal. Now, my masters, happy man be his dole, say I: every man to his business.

Enter the Travellers

First Trav. Come, neighbour: the boy shall lead our horses down the hill; we'll walk afoot awhile, and ease our legs. 81

Thieves. Stand!

Travellers. Jesu bless us!

Fal. Strike; down with them; cut the villains' throats: ah! whoreson caterpillars! bacon-fed knaves! they hate us youth: down with them: fleece them.

Travellers. O, we are undone, both we and ours for ever!

Fal. Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs; I would your store were here! On, bacons, on! What, ye knaves! young men must live. You are grandjurors, are ye? we'll jure ye, i' faith. 92

[*Here they rob them and bind them. Exeunt.*]

Re-enter PRINCE HENRY and POINS, disguised

Prince. The thieves have bound the true men. Now could thou and I rob the thieves and go merrily to London, it would be argument for a week, laughter for a month, and a good jest for ever.

Poins. Stand close; I hear them coming.

Re-enter the Thieves

Fal. Come, my masters, let us share, and then to horse before day. An the Prince and Poins be not two arrant cowards, there's no equity stirring : there's no more valour in that Poins than in a ~~wilk-duck~~. *wild-duck*. 101

Prince. Your money !

Poins. Villains !

[*As they are sharing, the PRINCE and POINS set upon them ; they all run away ; and FALSTAFF, after a blow or two, runs away too, leaving the booty behind them*]

Prince. Got with much ease. Now merrily to horse :
The thieves are all scatter'd and possess'd with fear 105
So strongly that they dare not meet each other ;
Each takes his fellow for an officer.
Away, good Ned. Falstaff sweats to death,
And lards the lean earth as he walks along :
Were't not for laughing, I should pity him. 110

Poins. How the rogue roar'd ! [Exeunt

100. *More*] *moe*, Ff.

108. *Sweats*] *swears*, Qq 3-5.

SCENE III. *Warkworth. A Room in the Castle.*

Enter HOTSPUR, solus, reading a letter

Hot. 'But, for mine own part, my lord, I could be well contented to be there, in respect of the love I bear

your house'. He could be contented: why is he not, then? In respect of the love he bears our house: he shows in this, he loves his own barn better than he loves our house. Let me see some more. 'The purpose you undertake is dangerous';—why, that's certain: 'tis dangerous to take a cold, to sleep, to drink; but I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety. 'The purpose you undertake is dangerous; the friends you have named uncertain; the time itself unsorted; and your whole plot too light for the counterpoise of so great an opposition'. Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this! By the Lord, our plot is a good plot as ever was laid; our friends true and constant: a good plot, good friends, and full of expectation; an excellent plot, very good friends. What a frosty-spirited rogue is this! Why, my lord of York commends the plot and the general course of the action. 'Zounds, an I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle and myself? Lord Edmund Mortimer, my lord of York, and Owen Glendower? is there not besides the Douglas? have I not all their letters to meet me in arms by the ninth of the next month? and are they not some of them set forward already? What a pagan rascal is this! an infidel! Ha! you shall see now in very sincerity of fear and cold heart, will he to the king and lay open all our proceedings. O, I could divide myself and go to buffets, for moving such a dish of skim milk with so honourable

an action! Hang him! let him tell the king: we are prepared. I will set forward to-night. 33.

Enter LADY PERCY

How now, Kate! I must leave you within these two hours.

Lady P. O, my good lord, why are you thus alone? 35
 For what offence have I this fortnight been
 A banish'd woman from my Harry's bed?
 Tell me, sweet lord, what is't that takes from thee
 Thy stomach, pleasure, and thy golden sleep?
 Why dost thou bend thine eyes upon the earth, 40
 And start so often when thou sitt'st alone?
 Why hast thou lost the fresh blood in thy cheeks,
 And given my treasures and my rights of thee
 To thick-eyed musing and curst melancholy?
 In thy faint slumbers I by thee have watch'd, 45
 And heard thee murmur tales of iron wars,
 Speak terms of manage to thy bounding steed,
 Cry 'Courage! to the field!' And thou hast talk'd
 Of sallies and retires, of trenches, tents,
 Of palisadoes, frontiers, parapets, 50
 Of basilisks, of cannon, culverin,
 Of prisoners' ransom, and of soldiers slain,
 And all the currents of a heady fight.
 Thy spirit within thee hath been so at war,
 And thus hath so bestirr'd thee in thy sleep, 55
 That beads of sweat have stood upon thy brow
 Like bubbles in a late-disturbed stream;
 And in thy face strange motions have appear'd,
 Such as we see when men restrain their breath

On some great sudden hest. O, what portents are these? 60
Some heavy business hath my lord in hand, *
And I must know it, else he loves me not.

Hot. What, ho!

Enter Servant

Is Gilliams with the packet gone?

Serv. He is, my lord, an hour ago.

Hot. Hath Butler brought those horses from the 65
sheriff?

Serv. One horse, my lord, he brought even now.

Hot. What horse? a roan, a crop-ear, is it not?

Serv. It is, my lord.

Hot. That roan shall be my throne.
Well, I will back him straight: O Esperance! 70
Bid Butler lead him forth into the park. [*Exit Servant*

Lady P. But hear you, my lord.

Hot. What say'st thou, my lady?

Lady P. What is it carries you away?

Hot. Why, my horse, my love, my horse. 75

Lady P. Out, you mad-headed ape!
A weasel hath not such a deal of spleen
As you are toss'd with. In faith,
I'll know your business, Harry, that I will.
I fear my brother Mortimer doth stir 80
About his title, and hath sent for you
To line his enterprize: but if you go,—

Hot. So far afoot, I shall be weary, love.

Lady P. Come, come, you paraquito, answer me
Directly unto this question that I ask: 85

60. *Hest*] *haste*, Qq 2-3, 7-8; Ff 3-4.

In faith, I'll break thy little finger, Harry,
 An if thou wilt not tell me all things true.

Hot. Away,

Away, you trifler! Love! I love thee not,
 I care not for thee, Kate: this is no world 90
 To play with mammets and to tilt with lips:
 We must have bloody noses and crack'd crowns,
 And pass them current too. God's me, my horse!
 What say'st thou, Kate? what would'st thou have
 with me?

Lady P. Do you not love me? do you not, indeed? 95
 Well, do not then; for since you love me not,
 I will not love myself. Do you not love me?
 Nay, tell me if you speak in jest or no.

Hot. Come, wilt thou see me ride?
 And when I am o' horseback, I will swear 100
 I love thee infinitely. But hark you, Kate;
 I must not have you henceforth question me
 Whither I go, nor reason whereabout:
 Whither I must, I must; and, to conclude,
 This evening must I leave you, gentle Kate. 105
 I know you wise, but yet no farther wise
 Than Harry Percy's wife: constant you are,
 But yet a woman: and for secrecy,
 No lady closer; for I well believe
 Thou wilt not utter what thou dost not know; 110
 And so far will I trust thee, gentle Kate.

Lady P. How! so far?

103-4. *Whither*] *whether*, Ff 1-3. 109. *Well*] *will*, all except
 Qq 1-3. 112. *How! so far?*] Theobald's emendation; *How, so far*,
 Q 1; *How, so far?* Qq 2-8; *How so far?* Ff.

Hot. Not an inch further. But hark you, Kate :
Whither I go, thither shall you go too ;
To-day will I set forth, to-morrow you.
Will this content you, Kate ?

Lady P.

It must of force. [Exeunt

SCENE IV. *A Room in the Boar's-Head Tavern,
Eastcheap.*

Enter the PRINCE and POINS

Prince. Ned, prithee, come out of that fat room, and
lend me thy hand to laugh a little.

Poins. Where hast been, Hal ?

Prince. With three or four loggerheads amongst
or four score hogsheads. I have sounded the very
string of humility. Sirrah, I am sworn brother to a
leash of drawers ; and can call them all by their christen
names, as Tom, Dick, and Francis. They take it already
upon their salvation, that though I be but Prince of Wales,
yet I am the king of courtesy ; and tell me flatly I am
no proud Jack, like Falstaff, but a Corinthian, a lad of
mettle, a good boy, by the Lord, so they call me, and
when I am king of England, I shall command all the good
lads in Eastcheap. They call drinking deep, dyeing
scarlet ; and when you breathe in your watering, they cry
'hem !' and bid you play it off. To conclude, I am so
good a proficient in one quarter of an hour, that I can
drink with any tinker in his own language during my
life. I tell thee, Ned, thou hast lost much honour, that

thou wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned,*I give thee this penny-worth of sugar, clapped even now into my hand by an undersinker, one that never spake other English in his life than 'Eight shillings and six-pence', and 'You are welcome', with this shrill addition, 'Anon, anon, sir! Score a pint of bastard in the Half-moon', or so. But, Ned, to drive away the time till Falstaff come, I prithee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar; and do thou never leave calling 'Francis', that his tale to me may be nothing but 'Anon'. Step aside, and I'll show thee a precedent.

32

Poins. Francis!

Prince. Thou art perfect.

Poins. Francis!

[*Exit* POINS

Enter FRANCIS

Fran. Anon, anon, sir. Look down into the Pomgar-net, Ralph.

Prince. Come hither, Francis.

Fran. My lord?

Prince. How long hast thou to serve, Francis? 40

Fran. Forsooth, five years, and as much as to—

Poins. [*Within*] Francis!

Fran. Anon, anon, sir.

Prince. Five year! by'r lady, a long lease for the clinking of pewter. But, Francis, darrest thou be so valiant as to play the coward with thy indenture and show it a fair pair of heels and run from it?

32. *Precedent*] Pope's emendation; *present*, Qq; *President*, Ff.

Fran. O Lord, sir, I'll be sworn upon all the books in England, I could find in my heart—

Poins. [Within] Francis! 50

Fran. Anon, sir.

Prince. How old art thou, Francis?

Fran. Let me see—about Michaelmas next I shall be—

Poins. [Within] Francis!

Fran. Anon, sir. Pray stay a little, my lord.

Prince. Nay, but hark you, Francis: for the sugar thou gavest me, 'twas a pennyworth, was't not?

Fran. O Lord, I would it had been two!

Prince. I will give thee for it a thousand pound: ask me when thou wilt, and thou shalt have it. 60

Poins. [Within] Francis!

Fran. Anon, anon.

Prince. Anon, Francis? No, Francis; but to-morrow, Francis; or Francis, o' Thursday; or indeed, Francis, when thou wilt. But, Francis!

Fran. My lord?

Prince. Wilt thou rob this leathern-jerkin, crystal-button, not-pated, agate-ring, puke-stocking, caddis-garter, smooth-tongue, Spanish-pouch,—

Fran. O Lord, sir, who do you mean? 70

Prince. Why, then, your brown bastard is your only drink; for look you, Francis, your white canvas doublet will sully: in Barbary, sir, it cannot come to so much.

Fran. What, sir?

Poins. [Within] Francis!

Prince. Away, you rogue! dost thou not hear them call?

[Here they both call him; the drawer stands amazed, not knowing which way to go]

Enter VINTNER

Vint. What, standest thou still, and hearest such a calling? Look to the guests within. *[Exit FRANCIS]*. My lord, old Sir John, with half-a-dozen more, are at the door: shall I let them in? 81

Prince. Let them alone awhile, and then open the door. *[Exit VINTNER]*. Poins!

Re-enter POINS

Poins. Anon, anon, sir.

Prince. Sirrah, Falstaff and the rest of the thieves are at the door; shall we be merry?

Poins. As merry as crickets, my lad. But hark ye; what cunning match have you made with this jest of the drawer? come, what's the issue? 89

Prince. I am now of all humours that have showed themselves humours since the old days of goodman Adam to the pupil age of this present twelve o'clock at midnight.

Re-enter FRANCIS

What's o'clock, Francis?

Fran. Anon, anon, sir.

[Exit]

Prince. That ever this fellow should have fewer words than a parrot, and yet the son of a woman! His industry is up-stairs and down-stairs; his eloquence the parcel of a reckoning. I am not yet of Percy's mind, the Hotspur of the north; he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife 'Pie upon this quiet life! I want work'. 'O my

sweet Harry', says she, 'how many hast thou killed to-day?' 'Give my roan horse a drench', says he ; and answers 'Some fourteen', an hour after ; 'a trifle, a trifle', I prithee, call in Falstaff : I'll play Percy, and that damned brawn shall play Dame Mortimer his wife. 'Rivo !' says the drunkard. Call in ribs, call in tallow. 108

*Enter FALSTAFF, GADSHILL, BARDOLPH, and PETO ,
FRANCIS following with wine*

Poins. Welcome, Jack : where hast thou been ?

Fal. A plague of all cowards, I say, and a vengeance too ! marry, and amen ! Give me a cup of sack, boy. Ere I lead this life long, I'll sew nether stocks and mend them and foot them too. A plague of all cowards ! Give me a cup of sack, rogue. Is there no virtue extant ? [*He drinks*

Prince. Didst thou ever see Titan kiss a dish of butter ? pitiful-hearted Titan, that melted at the sweet tale of the sun's ! if thou didst, then behold that compound. 117

Fal. You rogue, here's lime in this sack too : there is nothing but roguery to be found in villanous man : yet a coward is worse than a cup of sack with lime in it. A villanous coward ! Go thy ways, old Jack ; die when thou wilt. If manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. There lives not three good men unchanged in England ; and one of them is fat and grows old. God help the while ! a bad world, I say. I would I were a weaver ; I could sing psalms or any thing. A plague of all cowards, I say still.

Prince. How now, wool-sack ! what mutter you ? 128

Fal. A king's son ! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects

afore thee like a flock of wild-geese, I'll never wear hair on my face more. You Prince of Wales!

Prince. Why, you whoreson round man, what's the matter?

Fal. Are not you a coward? answer me to that. and Poins there?

Poins. 'Zounds, ye fat paunch, an ye call me coward, by the Lord, I'll stab thee. 138

Fal. I call thee coward! I'll see thee damned ere I call thee coward: but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders, you care not who sees your back: call you that backing of your friends? A plague upon such backing! give me them that will face me. Give me a cup of sack: I am a rogue, if I drunk to-day.

Prince. O villain! thy lips are scarce wiped since thou drunkenest last.

Fal. All's one for that. [*He drinks*]. A plague of all cowards, still say I. 140

Prince. What's the matter?

Fal. What's the matter! there be four of us here have ta'en a thousand pound this day morning.

Prince. Where is it, Jack? where is it?

Fal. Where is it! taken from us it is: a hundred upon poor four of us.

Prince. What, a hundred, man?

Fal. I am a rogue, if I were not at half-sword with a dozen of them two hours together. I have scaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and

ough ; my sword hacked like a hand-saw—ecce signum !
ever dealt better since I was a man : all would not do.
plague of all cowards ! Let them speak : if they speak
ore or less than truth, they are villains and the sons of
rkness. 165

Prince. Speak, sirs ; how was it ?

Gads. We four set upon some dozen—

Fal. Sixteen at least, my lord.

Gads. And bound them.

Peto. No, no, they were not bound.

Fal. You rogue, they were bound, every man of
them ; or I am a Jew else, an Ebrew Jew.

Gads. As we were sharing, some six or seven fresh
men set upon us—

Fal. And unbound the rest, and then come in the
other. 176

Prince. What, fought you with them all ?

Fal. All ! I know not what you call all ; but if I fought
not with fifty of them, I am a bunch of radish : if there
were not two or three and fifty upon poor old Jack, then
am I no two-legged creature. .

Prince. Pray God you have not murdered some of
them.

Fal. Nay, that's past praying for : I have peppered two
of them ; two I am sure I have paid, two rogues in buck-
ram suits. I tell thee what, Hal, if I tell thee a lie, spit in
my face, call me horse. Thou knowest my old ward ; here
I lay, and thus I bore my point. Four rogues in buckram
let drive at me— 189

Prince. What, four ? thou saidst but two even now.

Fal. Four, Hal ; I told thee four.

Poins. Ay. ay, he said four.

Fal. These four came all a-front, and mainly thrust at me. I made me no more ado but took all their seven points in my target, thus.

Prince. Seven? why, there were but four even now.

Fal. In buckram?

Poins. Ay, four, in buckram suits.

Fal. Seven, by these hilts, or I am a villain else.

Prince. Prithee, let him alone ; we shall have more anon. 201

Fal. Dost thou hear me, Hal?

Prince. Ay, and mark thee too, Jack.

Fal. Do so, for it is worth the listening to. These nine in buckram that I told thee of—

Prince. So, two more already.

Fal. Their points being broken,—

Poins. Down fell their hose.

Fal. Began to give me ground : but I followed me close, came in foot and hand ; and with a thought seven of the eleven I paid. 211

Prince. O monstrous! eleven buckram men grown out of two!

Fal. But, as the devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me ; for it was so dark, Hal, that thou couldst not see thy hand.

Prince. These lies are like their father that begets them ; gross as a mountain, open, palpable. Why, thou clay-brained guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch,— 221

Fal. What, art thou mad? art thou mad? is not the truth the truth?

Prince. Why, how couldst thou know these men in Kendal green, when it was so dark thou couldst not see thy hand? come, tell us your reason: what sayest thou to this?

Poins. Come, your reason, Jack, your reason.

Fal. What, upon compulsion? 'Zounds, an I were at the strappado, or all the racks in the world, I would not tell you on compulsion. Give you a reason on compulsion! if reasons were as plentiful as blackberries, I would give no man a reason upon compulsion, I. 233

Prince. I'll be no longer guilty of this sin; this sanguine coward, this bed-presser, this horseback-breaker, this huge hill of flesh,—

Fal. 'Sblood, you starveling, you elf-skin, you dried neat's tongue, you bull's pizzle, you stock-fish! O for breath to utter what is like thee! you tailor's-yard, you sheath, you bow-case, you vile standing-tuck,—

Prince. Well, breathe a while, and then to it again: and when thou hast tired thyself in base comparisons, hear me speak but this. •

Poins. Mark, Jack.

Prince. We two saw you four set on four and bound them, and were masters of their wealth. Mark now, how a plain tale shall put you down. Then did we two set on you four; and, with a word, out-faced you from your prize, and have it; yea, and can show it you here in the house: and, Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy, and still run

and roared, as ever I heard bull-calf. What a slave art thou, to hack thy sword as thou hast done, and then say it was in fight! What trick, what device, what starting-hole, canst thou now find out to hide thee from this open and apparent shame? 256

Poins. Come, let's hear, Jack; what trick hast thou now?

Fal. By the Lord, I knew ye as well as he that made ye. Why, hear you, my masters: was it for me to kill the heir-apparent? should I turn upon the true prince? why, thou knowest I am as valiant as Hercules: but beware instinct; the lion will not touch the true prince. Instinct is a great matter; I was now a coward on instinct. I shall think the better of myself and thee during my life; I for a valiant lion, and thou for a true prince. But, by the Lord, lads, I am glad you have the money. Hostess, clap to the doors: watch to-night, pray to-morrow. Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you! What, shall we be merry? shall we have a play extempore? 271

Prince. Content; and the argument shall be thy running away.

Fal. Ah, no more of that, Hal, an thou lovest me!

Enter Hostess

Host. O Jesu, my lord the prince!

Prince. How now, my lady the hostess! what sayest thou to me?

Host. Marry, my lord, there is a nobleman of the

court at door would speak with you : he says he comes from your father.

Prince. Give him as much as will make him a royal man, and send him back again to my mother. 282

Fal. What manner of man is he?

Host. An old man.

Fal. What doth gravity out of his bed at midnight? Shall I give him his answer?

Prince. Prithee, do, Jack.

Fal. Faith, and I'll send him packing. [Exit

Prince. Now, sirs : by'r lady, you fought fair ; so did you, Peto ; so did you, Bardolph : you are lions too, you ran away upon instinct, you will not touch the true prince ; no, fie ! 292

Bard. Faith, I ran when I saw others run.

Prince. Faith, tell me now in earnest, how came Falstaff's sword so hacked?

Peto. Why, he hacked it with his dagger, and said he would swear truth out of England but he would make you believe it was done in fight, and persuaded us to do the like.

Bard. Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslobber our garments with it and swear it was the blood of true men. I did that I did not this seven year before, I blushed to hear his monstrous devices. 305

Prince. O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore. Thou hadst fire and sword on thy side, and yet thou rannest away : what instinct hadst thou for it?

Bard. My lord, do you see these meteors? do you behold these exhalations?

Prince. I do.

Bard. What think you they portend?

Prince. Hot livers and cold purses.

Bard. Choler, my lord, if rightly taken.

Prince. No, if rightly taken, halter.

316

Re-enter FALSTAFF

Here comes lean Jack, here comes bare-bone. How now, my sweet creature of bombast! How long is't ago, Jack, since thou sawest thine own knee?

Fal. My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring: a plague of sighing and grief! it blows a man up like a bladder. There's villanous news abroad: here was Sir John Bracy from your father; you must to the court in the morning. That same mad fellow of the north, Percy, and he of Wales; that gave Amamon the bastinado and made Lucifer cuckold and swore the devil his true liegeman upon the cross of a Welsh hook—what a plague call you him?

329

Poins. O, Glendower.

Fal. Owen, Owen, the same; and his son-in-law Mortimer, and old Northumberland, and that sprightly Scot of Scots, Douglas, that runs o' horseback up a hill perpendicular,—

Prince. He that rides at high speed and with his pistol kills a sparrow flying.

321. Talon] F 4; talon, Qq 7-8; talent, the rest.
Qq, Ff.

333. O'] a,

Fal. You have hit it.

Prince. So did he never the sparrow.

Fal. Well, that rascal hath good mettle in him ; he will not run. 340

Prince. Why, what a rascal art thou then, to praise him so for running !

Fal. O' horseback, ye cuckoo ; but afoot he will not budge a foot.

Prince. Yes, Jack, upon instinct.

Fal. I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more : Worcester is stolen away to-night ; thy father's beard is turned white with the news : you may buy land now as cheap as stinking-mackerel. 350

Prince. Why, then, it is like, if there come a hot June and this civil buffeting hold, we shall buy maiden-heads as they buy hobnails, by the hundreds.

Fal. By the mass, lad, thou sayest true ; it is like we shall have good trading that way. But tell me, Hal, art not thou horrible afeard ? thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower ? Art thou not horribly afraid ? doth not thy blood thrill at it ? 360

Prince. Not a whit, i' faith ; I lack some of thy instinct.

Fal. Well, thou wilt be horribly chid to-morrow when thou comest to thy father : if thou love me, practise an answer.

Prince. Do thou stand for my father, and examine me upon the particulars of my life.

Fal. Shall I? content: this chair shall be my state, this dagger my sceptre, and this cushion my crown.

Prince. Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a pitiful bald crown! 372

Fal. Well, an the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyzes' vein.

Prince. Well, here is my leg.

Fal. And here is my speech. Stand aside, nobility.

Host. O Jesu, this is excellent sport, i'faith! 380

Fal. Weep not, sweet queen; for trickling tears are vain.

Host. O, the father, how he holds his countenance!

Fal. For God's sake, lords, convey my tristful queen;

For tears do stop the flood-gates of her eyes.

Host. O Jesu, he doth it as like one of these harlotry players as ever I see! 388

Fal. Peace, good pint-pot; peace, good tickle-brain. Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villanous trick of thine eye and a foolish hanging of thy nether lip, that

373. *An]* and, Qq, Ff.

384. *Tristful]* Dering MS., Rowe; *trustful*, Qq, Ff.

doth warrant me. If then thou be son to me, here lies the point ; why, being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries? a question not to be asked. Shall the son of England prove a thief and take purses? a question to be asked. There is a thing, Harry, which thou hast often heard of, and it is known to many in our land by the name of pitch : this pitch, as ancient writers do report, doth defile ; so doth the company thou keepest : for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in passion, not in words only, but in woes also : and yet there is a virtuous man whom I have often noted in thy company, but I know not his name.

410

Prince. What manner of man, an it like your majesty?

Fal. A goodly portly man, i' faith, and a corpulent ; of a cheerful look, a pleasing eye, and a most noble carriage ; and, as I think, his age some fifty, or, by'r lady, inclining to three score ; and now I remember me, his name is Falstaff : if that man should be lewdly given, he deceiveth me ; for, Harry, I see virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff : him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month?

423

Prince. Dost thou speak like a king? Do thou stand for me, and I'll play my father.

Fal. Depose me? if thou dost it half so gravely, so

412. An] Pope ; and, Qq, Ft.

majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare.

Prince. Well, here I am set.

Fal. And here I stand: judge, my masters.

Prince. Now, Harry, whence come you?

Fal. My noble lord, from Eastcheap.

Prince. The complaints I hear of thee are grievous.

Fal. 'Sblood, my lord, they are false: nay, I'll tickle ye for a young prince, i' faith. 435

Prince. Swearest thou, ungracious boy? henceforth ne'er look on me. Thou art violently carried away from grace: there is a devil haunts thee in the likeness of an old fat man; a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning, but in craft? wherein crafty, but in villany? wherein villanous, but in all things? wherein worthy, but in nothing? 449

Fal. I would your grace would take me with you: whom means your grace?

Prince. That villanous abominable misleader of youth, Falstaff, that old white-bearded Satan.

Fal. My lord, the man I know.

Prince. I know thou dost.

Fal. But to say I know more harm in him than in myself, were to say more than I know. That he is old, the more the pity, his white hairs do witness it ; but that he is, saving your reverence, a whoremaster, that I utterly deny. If sack and sugar be a fault, God help the wicked ! if to be old and merry be a sin, then many an old host that I know is damned : if to be fat be to be hated, then Pharaoh's lean kine are to be loved. No, my good lord ; banish Peto, banish Bardolph, banish Poins : but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company : banish plump Jack, and banish all the world. 469

Prince. I do, I will.

[*A knocking heard*

[*Exeunt Hostess, FRANCIS, and BARDOLPH*

Re-enter BARDOLPH, running

Bard. O, my lord, my lord ! the sheriff with a most monstrous watch is at the door.

Fal. Out, ye rogue ! Play out the play : I have much to say in the behalf of that Falstaff.

Re-enter the HOSTESS hastily

Host. O Jesu, my lord, my lord !

Prince. Heigh, heigh ! the devil rides upon a fiddlestick : what's the matter ?

Host. The sheriff and all the watch are at the door : they are come to search the house. Shall I let them in ?

Fal. Dost thou hear, Hal ? never call a true piece of

gold a counterfeit: thou art essentially made, without seeming so. 482

Prince. And thou a natural coward, without instinct.

Fal. I deny your major: if you will deny the sheriff, so; if not, let him enter: if I become not a cart as well as another man, a plague on my bringing up! I hope I shall as soon be strangled with a halter as another.

Prince. Go, hide thee behind the arras: the rest walk up above. Now, my masters, for a true face and good conscience.

Fal. Both which I have had. but their date is out, and therefore I'll hide me. [*Exit behind the arras*]

Prince. Call in the sheriff. 493

[*Exeunt all except the PRINCE and PETER*]

Enter Sheriff and the Carrier.

Now, master sheriff, what is your will with me?

Sher. First, pardon me, my lord. A hue and cry hath follow'd certain men unto this house.

Prince. What men?

Sher. One of them is well known, my gracious lord, A gross fat man. 500

Car. As fat as butter.

* *Prince.* The man, I do assure you, is not here; For I myself at this time have employ'd him. And, sheriff, I will engage my word to thee That I will, by to-morrow dinner-time, Send him to answer thee, or any man, 505 For any thing he shall be charged withal: And so let me entreat you leave the house.

Sher. I will, my lord. There are two gentlemen
Have in this robbery lost three hundred marks.

Prince. It may be so : if he have robb'd these men,
He shall be answerable ; and so farewell. 511

Sher. Good night, my noble lord.

Prince. I think it is good morrow, is it not ?

Sher. Indeed, my lord, I think it be two o'clock.

[*Exeunt Sheriff and Carrier*]

Prince. This oily rascal is known as well as Paul's.
Go, call him forth. 516

Peto. Falstaff ! [*Pushing aside the arras*]—Fast
asleep behind the arras, and snorting like a horse.

Prince. Hark, how hard he fetches breath. Search
his pockets. [*He searcheth his pockets and findeth certain
papers*]. What hast thou found ?

Peto. Nothing but papers, my lord.

Prince. Let's see what they be : read them. 523

Peto. [*Reads*] Item, A capon, ... 2s. 2d.

Item, Sauce, ... 4d.

Item, Sack, two gallons, . . 5s. 8d.

Item, Anchovies and sack

after supper, ... 2s. 6d.

Item, Bread, ... ob.

Prince. O monstrous ! but one half-pennyworth of
bread to this intolerable deal of sack ! What there is else,
keep close ; we'll read it at more advantage : there let him
sleep till day. I'll to the court in the morning. We
must all to the wars, and thy place shall be honourable.
I'll procure this fat rogue a charge of foot ; and I know
his death will be a march of twelve-score. The money
shall be paid back again with advantage. Be with me

betimes in the morning ; and so, good morrow, Peto. 538

Peto. Good morrow, good my lord. [*Exeunt*

ACT III

SCENE I. *Bangor. A Room in the Archdeacon's House.*

Enter HOTSPUR, WORCESTER, MORTIMER, *and* GLENDOWER

Mort. These promises are fair, the parties sure,
And our induction full of prosperous hope.

Hot. Lord Mortimer, and cousin Glendower,
Will you sit down?

And uncle Worcester : a plague upon it ! 5

I have forgot the map.

Glend. No, here it is.

Sit, cousin Percy ; sit, good cousin Hotspur,
For by that name as oft as Lancaster
Doth speak of you, his cheek looks pale and with
A rising sigh he wisheth you in heaven. 10

Hot. And you in hell, as oft as he hears
Owen Glendower spoke of.

Glend. I cannot blame him : at my nativity
The front of heaven was full of fiery shapes,
Of burning cressets : and at my birth 15
The frame and huge foundation of the earth
Shak'd like a coward.

Hot. Why, so it would have done at the same season,
if your mother's cat had but kittened, though yourself had
never been born. 20

Glend. I say the earth did shake when I was born.

Hot. And I say the earth was not of my mind,
If you suppose as fearing you it shook.

Glend. The heavens were all on fire, the earth
did tremble.

Hot. O, then the earth shook to see the heavens
on fire, 25

d not in fear of your nativity.

Disordered nature oftentimes breaks forth
In strange eruptions ; oft the teeming earth
Is with a kind of colic pinch'd and vex'd
By the imprisoning of unruly wind 30

Within her womb ; which, for enlargement striving,
Shakes the old beldam earth and topples down
Steeple and moss-grown towers. At your birth
Our grandam earth, having this distemperature,
In passion shook.

Glend. Cousin, of many men 35
I do not bear these crossings. Give me leave
To tell you once again that at my birth
The front of heaven was full of fiery shapes,
The goats ran from the mountains, and the herds
Were strangely clamorous to the frightened fields. 40
These signs have mark'd me extraordinary ;
And all the courses of my life do show
I am not in the roll of common men.

Where is he living, clipp'd in with the sea
That chides the banks of England, Scotland, Wales, 45
Which calls me pupil, or hath read to me ?
And bring him out that is but woman's son
Can trace me in the tedious ways of art
And hold me pace in deep experiments.

Hot. I think there's no man speaks better Welsh. 50
I'll to dinner.

Mort. Peacc, cousin Percy ; you will make him mad.

Glend. I can call spirits from the vasty deep.

Hot. Why, so can I, or so can any man ;
But will they come when you do call for them? 55

Glend. Why, I can teach you, cousin, to command
The devil.

Hot. And I can teach thee, coz, to shame the devil
By telling truth : tell truth and shame the devil.
If thou have power to raise him, bring him hither, 60
And I'll be sworn I have power to shame him hence.
O, while you live, tell truth and shame the devil !

Mort. Come, come, no more of this unprofitable chat.

Glend. Three times hath Henry Bolingbroke made head
Against my power ; thrice from the banks of Wye 65
And sandy-bottom'd Severn have I sent him
Bootless home and weather-beaten back.

Hot. Home without boots, and in foul weather too !
How scapes he agues, in the devil's name ?

Glend. Come, here's the map : shall we divide

our right 70
According to our threefold order ta'en ?

Mort. The archdeacon hath divided it
Into three limits very equally :
England, from Trent and Severn hitherto,
By south and east is to my part assign'd : 75
All westward, Wales beyond the Severn shore,
And all the fertile land within that bound,
To Owen Glendower : and, dear coz, to you
The remnant northward, lying off from Trent.
And our indentures tripartite are drawn ; 80

Which being sealed interchangeably,
A business that this night may execute,
To-morrow, cousin Percy, you and I
And my good Lord of Worcester will set forth
To meet your father and the Scottish power, 85
As is appointed us, at Shrewsbury.
My father Glendower is not ready yet,
Nor shall we need his help these fourteen days.
[To GLENDOWER] Within that space you may have drawn
together

Your tenants, friends, and neighbouring gentlemen. 90

Glend. A shorter time shall send me to you, lords:
And in my conduct shall your ladies come;
From whom you now must steal and take no leave,
For there will be a world of water shed
Upon the parting of your wives and you. 95

Hot. Methinks my moiety, north from Burton here,
In quantity equals not one of yours:
See how this river comes me cranking in,
And cuts me from the best of all my land
A huge half-moon, a monstrous cantle out. 100
I'll have the current in this place damm'd up;
And here the smug and silver Trent shall run
In a new channel, fair and evenly;
It shall not wind with such a deep indent,
To rob me of so rich a bottom here. 105

Glend. Not wind? it shall, it must; you see it doth.

Mort. Yea, but
Mark how he bears his course, and runs me up
With like advantage on the other side;

Gelding the opposed continent as much 110
As on the other side it takes from you.

Wor. Yea, but a little charge will trench him here
And on this north side win this cape of land ;
And then he runs straight and even.

Hot. I'll have it so : a little charge will do it. 115

Glend. I'll not have it alter'd.

Hot. Will not you?

Glend. No, nor you shall not.

Hot. Who shall say me nay?

Glend. Why, that will I.

Hot. Let me not understand you, then ; speak it in
Welsh. 120

Glend. I can speak English, lord, as well as you ;
For I was train'd up in the English court ;
Where, being but young, I framed to the harp
Many an English ditty lovely well,
And gave the tongue a helpful ornament, 125
A virtue that was never seen in you.

Hot. Marry, and I am glad of it with all my heart :
I had rather be a kitten and cry mew
Than one of these same metre ballad-mongers ;
I had rather hear a brazen canstick turn'd, 130
Or a dry wheel grate on the axle-tree ;
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry :
'Tis like the forced gait of a shuffling nag.

Glend. Come, you shall have Trent turn'd. 135

Hot. I do not care : I 'll give thrice so much land
To any well-deserving friend ;

But in the way of bargain, mark ye me,
I'll cavil on the ninth part of a hair.

Are the indentures drawn? shall we be gone? 140

Glend. The moon shines fair; you may away by
night:

I'll haste the writer and withal

Break with your wives of your departure hence:

I am afraid my daughter will run mad,

So much she doteth on her Mortimer. 145 [Exit

Mort. Fie, cousin Percy! how you cross my father!

Hot. I cannot choose: sometime he angers me
With telling me of the moldwarp and the ant,
Of the dreamer Merlin and his prophecies,
And of a dragon and a finless fish, 150

A clip-wing'd griffin and a moulten raven,

A couching lion and a ramping cat,

And such a deal of skimble-skamble stuff

As puts me from my faith. I tell you what;

He held me last night at least nine hours 155

In reckoning up the several devils' names

That were his lackeys: I cried 'hum', and 'well, go to',

But mark'd him not a word. O, he is as tedious

As a tired horse, a railing wife;

Worse than a smoky house: I had rather live 160

With cheese and garlic in a windmill, far,

'Than feed on cates and have him talk to me

In any summer-house in Christendom.

Mort. In faith, he is a worthy gentleman,

Exceedingly well read, and profited 165

In strange concealments, valiant as a lion

And wondrous affable, and as bountiful

As mines of India. Shall I tell you, cousin?

He holds your temper in a high respect
 And curbs himself even of his natural scope 170
 When you come 'cross his humour ; faith, he does :
 I warrant you, that man is not alive
 Might so have tempted him as you have done,
 Without the taste of danger and reproof :
 But do not use it oft, let me entreat you. 175

Wor. In faith, my lord, you are too wilful-blame ;
 And since your coming hither have done enough
 To put him quite beside his patience.
 You must needs learn, lord, to amend this fault :
 Though sometimes it show greatness, courage, blood,—
 And that's the dearest grace it renders you,— 181
 Yet oftentimes it doth present harsh rage,
 Defect of manners, want of government,
 Pride, haughtiness, opinion, and disdain :
 The least of which haunting a nobleman 185
 Loseth men's hearts and leaves behind a stain
 Upon the beauty of all parts besides,
 Beguiling them of commendation.

Hot. Well, I am school'd : good manners be your speed !
 Here come our wives, and let us take our leave. 190

*Re-enter GLENDOWER with LADY MORTIMER and
 LADY PERCY*

Mort. This is the deadly spite that angers me ;
 My wife can speak no English, I no Welsh.

Glend. My daughter weeps : she will not part with you ;
 She 'll be a soldier too, she 'll to the wars.

178. *Beside*] Q. 2; *besides*, the rest.

Mort. Good father, tell her that she and my Aunt Percy
Shall follow in your conduct speedily. 196

*[Glendower speaks to her in Welsh, and she answers
him in the same*

Glend. She is desperate here ; a peevish self-willed
harlotry, one that no persuasion can do good upon.

[The lady speaks to MORTIMER in Welsh

Mort. I understand thy looks : that pretty Welsh
Which thou pour'st down from these swelling heavens 200
I am too perfect in ; and, but for shame,
In such a parley should I answer thee.

[The lady speaks to him again in Welsh

I understand thy kisses and thou mine,
And that's a feeling disputation :
But I will never be a truant, love, 205
Till I have learn'd thy language ; for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute.

Glend. Nay, if you melt, then will she run mad. 210

[The lady speaks to him again in Welsh

Mort. O, I am ignorance itself in this!

Glend. She bids you on the wanton rushes lay you down
And rest your gentle head upon her lap,
And she will sing the song that pleaseth you,
And on your eyelids crown the god of sleep, 215
Charming your blood with pleasing heaviness,
Making such difference 'twixt wake and sleep.
As is the difference betwixt day and night
The hour before the heavenly-harness'd team
Begins his golden progress in the east. 220

Mort. With all my heart I'll sit and hear her sing :
By But that time will our book, I think, be drawn.

Glend. Do so ;
 And those musicians that shall play to you
 Hang in the air a thousand leagues from hence, 225
 And straight they shall be here : sit, and attend.

Hot. Come, Kate, thou art perfect in lying down : come,
 quick, quick, that I may lay my head in thy lap.

Lady P. Go, ye giddy goose.

[*The music plays. They sit*

Hot. Now I perceive the devil understands Welsh ; 230
 And 'tis no marvel he is so humorous.
 By 'r lady, he is a good musician.

Lady P. Then should you be nothing but musical, for
 you are altogether governed by humours. Lie still, ye
 thief, and hear the lady sing in Welsh. 235

Hot. I had rather hear Lady, my brach, howl in
 Irish.

Lady P. Wouldst thou have thy head broken ?

Hot. No.

Lady P. Then be still.

Hot. Neither ; 'tis a woman's fault. 240

Lady P. Now God help thee !

Hot. To the Welsh lady's bed.

Lady P. What's that ?

Hot. Peace ! she sings.

[*Here LADY MORTIMER sings a Welsh song*

Hot. Come, Kate, I 'll have your song too. 245

Lady P. Not mine, in good sooth.

Hot. Not yours, 'in good sooth'! Heart! you swear like a comfit-maker's wife. 'Not you, in good sooth'; and 'as true as I live'; and 'as God shall mend me', and 'as sure as day': 250

And giv'st such sarcenet surety for thy oaths,
As if thou never walk'dst further than Finsbury.
Swear me, Kate, like a lady as thou art,
A good mouth-filling oath, and leave 'in sooth',
And such protest of pepper-gingerbread, 255
To velvet-guards and Sunday-citizens.
Come, sing.

Lady P. I will not sing.

Hot. 'Tis the next way to turn tailor, or be red-breast teacher. An the indentures be drawn, I'll away within these two hours; and so, come in when ye will. [*Exit*

Glend. Come, come, Lord Mortimer; you are as slow 262
As hot Lord Percy is on fire to go.
By this our book is drawn; we'll but seal,
And then to horse immediately.

Mort.

With all my heart.

[*Exeunt*

252. *Walk'dst*] Pope; *walk'st*, Qq, Ff. 260. *An*] *and*, Qq, Ff.

E II. *London. The presence-chamber in the Palace.*
Enter the KING, PRINCE OF WALES, and Lords

g. Lords, give us leave; the Prince of Wales and I have some private conference: but be near at hand, we shall presently have need of you. [*Exeunt Lords*
know not whether God will have it so,
For some displeasing service I have done, 5
That, in his secret doom, out of my blood

He 'll breed revengement and a scourge for me ;
 But thou dost in thy passages of life
 Make me believe that thou art only mark'd
 For the hot vengeance and the rod of heaven 10
 To punish my mistreadings. Tell me else,
 Could such inordinate and low desires,
 Such poor, such bare, such lewd, such mean attempts,
 Such barren pleasures, rude society,
 As thou art match'd withal and grafted to, 15
 Accompany the greatness of thy blood
 And hold their level with thy princely heart?

Prince. So please your majesty, I would I could
 Quit all offences with as clear excuse
 As well as I am doubtless I can purge 20
 Myself of many I am charg'd withal :
 Yet such extenuation let me beg,
 As, in reproof of many tales devis'd,
 Which oft the ear of greatness needs must hear,
 By smiling pick-thanks and base newsmongers, 25
 I may, for some things true, wherein my youth
 Hath faulty wander'd and irregular,
 Find pardon on my true submission.

King. God pardon thee ! yet let me wonder, Harry
 At thy affections, which do hold a wing 30
 Quite from the flight of all thy ancestors.
 Thy place in council thou hast rudely lost,
 Which by thy younger brother is supplied,
 And art almost an "alien to the hearts
 Of all the court and princes of my blood : 35
 The hope and expectation of thy time

Is ruin'd, and the soul of every man
Prophetically do forethink thy fall.
Had I so lavish of my presence been,
So common-hackney'd in the eyes of men, 40
So stale and cheap to vulgar company,
Opinion, that did help me to the crown,
Had still kept loyal to possession
And left me in reputeless banishment,
A fellow of no mark nor likelihood. 45
By being seldom seen, I could not stir
But like a comet I was wonder'd at ;
That men would tell their children 'This is he';
Others would say 'Where, which is Bolingbroke'?
And then I stole all courtesy from heaven, 50
And dress'd myself in such humility
That I did pluck allegiance from men's hearts,
Loud shouts and salutations from their mouths,
Even in the presence of the crowned king.
Thus did I keep my person fresh and new ; 55
My presence, like a robe pontifical,
Ne'er seen but wonder'd at : and so my state,
Seldom but sumptuous, showed like a feast,
And won by rareness such solemnity.
The skipping king, he ambled up and down 60
With shallow jesters and rash bavin wits,
Soon kindled and soon burnt ; carded his state,
Mingled his royalty with capering fools,
Had his great name profaned with their scorns
And gave his countenance, against his name, 65
To laugh at gibing boys and stand the push

63. *Capering*] Q 1; *carping*, the rest.

Of every beardless vain comparative,
Grew a companion to the common streets,
Enfcoff'd himself to popularity ;
That, being daily swallow'd by men's eyes, 70
They surfeited with honey and began
To loathe the taste of sweetness, whereof a little
More than a little is by much too much.
So when he had occasion to be seen,
He was but as the cuckoo is in June, 75
Heard, not regarded ; seen, but with such eyes
As, sick and blunted with community,
Afford no extraordinary gaze,
Such as is bent on sun-like majesty
When it shines seldom in admiring eyes ; 80
But rather drows'd and hung their eyelids down,
Slept in his face and render'd such aspect
As cloudy men use to their adversaries,
Being with his presence glutted, gorg'd, and full.
And in that very line, Harry, stand'st thou ; 85
For thou hast lost thy princely privilege
With vile participation : not an eye
But is a-weary of thy common sight,
Save mine, which hath desir'd to see thee more ;
Which now doth that I would not have it do, 90
Make blind itself with foolish tenderness.

Prince. I shall hereafter, my thrice gracious lord,
Be more myself.

King. For all the world
As thou art to this hour was Richard then
When I from France set foot at Ravenspurgh, 95
And even as I was then is Percy now.

Now, by my sceptre and my soul to boot,
He hath more worthy interest to the state
Than thou the shadow of succession ;
For of no right, nor colour like to right, 100
He doth fill fields with harness in the realm,
Turns head against the lion's armed jaws,
And, being no more in debt to years than thou,
Leads ancient lords and reverend bishops on
To bloody battles and to bruising arms. 105
What never-dying honour hath he got
Against renowned Douglas ! whose high deeds,
Whose hot incursions and great name in arms
Holds from all soldiers chief majority
And military title capital, 110
Through all the kingdoms that acknowledge Christ :
Thrice hath ~~this~~ Hotspur, Mars in swathling clothes,
This infant warrior, in his enterprises
Discomfited great Douglas, ta'en him once,
Enlarged him and made a friend of him, 115
To fill the mouth of deep defiance up
And shake the peace and safety of our throne.
And what say you to this ? Percy, Northumberland,
The Archbishop's Grace of York, Douglas, Mortimer,
Capitulate against us and are up. 120
But wherefore do I tell these news to thee ?
Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy ?
Thou that art like enough, through vassal fear,
Base inclination, and the start of spleen, 125

104. *Reverend*] Qq 1-3; *reverent*, the rest. 112. *Swathling*]
Qq 1-3; *swathing*, the rest.

To fight against me under Percy's pay,
To dog his heels and curtsy at his frowns,
To show how much thou art degenerate.

Prince. Do not think so ; you shall not find it so :
And God forgive them that so much have sway'd 130
Your majesty's good thoughts away from me !
I will redeem all this on Percy's head
And in the closing of some glorious day
Be bold to tell you that I am your son ;
When I will wear a garment all of blood 135
And stain my favours in a bloody mask,
Which, wash'd away, shall scour my shame with it :
And that shall be the day, whene'er it lights,
That this same child of honour and renown,
This gallant Hotspur, this all-praised knight, 140
And your unthought-of Harry chance to meet.
For every honour sitting on his helm,—
Would they were multitudes, and on my head
My shames redoubled !—for the time will come,
That I shall make this northern youth exchange 145
His glorious deeds for my indignities.
Percy is but my factor, good my lord,
To engross up glorious deeds on my behalf ;
And I will call him to so strict account,
That he shall render every glory up, 150
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.
This, in the name of God, I promise here :
The which if He be pleas'd I shall perform,
I do beseech your majesty may salve 155
The long-grown wounds of my intemperance :

If not, the end of life cancels all bands ;
And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow.

King. A hundred thousand rebels die in this : 160
Thou shalt have charge and sovereign trust herein.

Enter BLUNT

How now, good Blunt? thy looks are full of speed.

Blunt. So hath the business that I come to speak of.
Lord Mortimer of Scotland hath sent word
That Douglas and the English rebels met 165
The eleventh of this month at Shrewsbury :
A mighty and a fearful head they are,—
If promises be kept on every hand,—
As ever offer'd foul play in a state.

King. The Earl of Westmoreland set forth to-day ; 170
With him my son, Lord John of Lancaster ;
For this advertisement is five days old :
On Wednesday next, Harry, you shall set forward ;
On Thursday we ourselves will march : our meeting
Is Bridgenorth : and, Harry, you shall march 175
Through Gloucestershire ; by which account,
Our business valued, some twelve days hence
Our general forces at Bridgenorth shall meet.
Our hands are full of business : let's away ;
Advantage feeds him fat while men delay. 180

[*Exeunt*

SCENE III. *Eastcheap. A Room in the Boar's-Head Tavern*

Enter FALSTAFF and BARDOLPH

Fal. Bardolph, am I not fallen away vilely since this last action? do I not bate? do I not dwindle? Why, my skin hangs about me like an old lady's loose gown; I am withered like an old apple-john. Well, I 'll repent, and that suddenly, while I am in some liking; I shall be out of heart shortly, and then I shall have no strength to repent. An I have not forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse: the inside of a church! Company, villanous company, hath been the spoil of me. 10

Bard. Sir John, you are so fretful, you cannot live long.

Fal. Why, there is it: come sing me a bawdy song; make me merry. I was as virtuously given as a gentleman need to be; virtuous enough; swore little; diced not above seven times a week; went to a bawdy-house not above once in a quarter—of an hour; payed money that I borrowed, three or four times; lived well and in good compass: and now I live out of all order, out of all compass. 20

Bard. Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John.

Fal. Do thou amend thy face, and I'll amend my life: thou art our admiral, thou bearest the lanthorn in the poop, but 'tis in the nose of thee; thou art the Knight of the Burning Lamp.

Bard. Why, Sir John, my face does you no harm. 28

Fal. No, I'll be sworn ; I make as good use of it as many a man doth of a Death's-head or a memento mori : I never see thy face but I think upon hell-fire and Dives that lived in purple ; for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face ; my oath should be 'By this fire, that's God's angel' : but thou art altogether given over ; and wert indeed, but for the light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wildfire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light ! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern : but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years ; God reward me for it ! 47

Bard. 'Sblood, I would my face were in your belly !

Fal. God-a-mercy ! so should I be sure to be heart-burned.

Enter Hostess

How now, Dame Partlet the hen ! have you inquired yet who picked my pocket ?

Host. Why, Sir John, what do you think, Sir John ? do you think I keep thieves in my house ? I have searched,

I have inquired, so has my husband, man by man, boy by boy, servant by servant : the tithe of a hair was never lost in my house before. 57

Fal. Ye lie, hostess : Bardolph was shaved and lost many a hair ; and I 'll be sworn my pocket was picked. Go to, you are a woman, go.

Host. Who, I ? no ; I defy thee : God's light, I was never called so in mine own house before.

Fal. Go to, I know you well enough.

Host. No, Sir John ; you do not know me, Sir John. I know you, Sir John : you owe me money, Sir John ; and now you pick a quarrel to beguile me of it : I bought you a dozen of shirts to your back. 67

Fal. Dowlas, filthy dowlas : I have given them away to bakers' wives, and they have made bolters of them.

Host. Now, as I am a true woman, holland of eight shillings an ell. You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four and twenty pound.

Fal. He had his part of it ; let him pay.

Host. He ? alas, he is poor ; he hath nothing.

Fal. How ! poor ? look upon his face ; what call you rich ? let them coin his nose, let them coin his cheeks : I'll not pay a denier. What, will you make a younker of me ? shall I not take mine ease in mine inn but I shall have my pocket-picked ? I have lost a seal-ring of my grandfather's worth forty mark. 81

Host. O Jesu, I have heard the prince tell him, I know not how oft, that that ring was copper !

56. Tithe] Theobald's emendation ; tlight, Qq, Ff. 69. And they] they, Qq.

Fal. How ! the prince is a Jack, a sneak-cup : 'sblood, an he were here, I would cudgel him like a dog, if he would say so.

Enter the PRINCE and PETO, marching, and FALSTAFF meets them, playing on his truncheon like a fife

How now, lad ! is the wind in that door, i' faith ? must we all march ?

Bard. Yea, two and two, Newgate fashion.

Host. My lord, I pray you, hear me. 90

Prince. What sayest thou, Mistress Quickly ? How doth thy husband ? I love him well ; he is an honest man.

Host. Good my lord, hear me.

Fal. Prithee, let her alone, and list to me.

Prince. What sayest thou, Jack ?

Fal. The other night I fell asleep here behind the arras and had my pocket picked. This house is turned bawdy-house ; they pick pockets.

Prince. What didst thou lose, Jack ? 100

Fal. Wilt thou believe me, Hal ? three or four bonds of forty pound a-piece, and a seal-ring of my grandfather's.

Prince. A trifle, some eight-penny matter.

Host. So I told him, my lord ; and I said I heard your grace say so : and, my lord, he speaks most vilely of you, like a foul-mouthed man as he is ; and said he would cudgel you.

Prince. What ! he did not ?

Host. There's neither faith, truth, nor womanhood in me else. 110

Fal. There's no more faith in thee than in a stewed

prune ; nor no more truth in thee than in a drawn fox ; and for womanhood, Maid Marian may be the deputy's wife of the ward to thee. Go, you thing, go.

Host. Say, what thing? what thing?

Fal. What thing! why, a thing to thank God on.

Host. I am no thing to thank God on, I would thou shouldst know it ; I am an honest man's wife : and, setting thy knighthood aside, thou art a knave to call me so.

Fal. Setting thy womanhood aside, thou art a beast to say otherwise. 121

Host. Say, what beast, thou knave, thou?

Fal. What beast! why, an otter.

Prince. An otter, Sir John! why an otter?

Fal. Why, she's neither fish nor flesh ; a man knows not where to have her.

Host. Thou art an unjust man in saying so : thou or any man knows where to have me, thou knave, thou!

Prince. Thou sayest true, hostess ; and he slanders thee most grossly.

Host. So he doth you, my lord ; and said this other day you ought him a thousand pound. 132

Prince. Sirrah, do I owe you a thousand pound?

Fal. A thousand pound, Hal! a million : thy love is worth a million : thou owest me thy love.

Host. Nay, my lord, he called you Jack, and said he would cudgel you.

Fal. Did I, Bardolph?

Bard. Indeed, Sir John, you said so.

Fal. Yea, if he said my ring was copper.

Prince. I say 't is copper : darest thou be as good as thy word now? 142

Fal. Why, Hal, thou knowest, as thou art but man, I dare: but as thou art prince, I fear thee as I fear the roaring of the lion's whelp.

Prince. And why not as the lion?

Fal. The king himself is to be feared as the lion: dost thou think I'll fear thee as I fear thy father? nay, an I do; I pray God my girdle break.

Prince. O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty in this bosom of thine; it is all filled up with guts and midriff. Charge an honest woman with picking thy pocket! why, thou whoreson, impudent, embossed rascal, if there were anything in thy pocket but tavern-reckonings, memorandums of bawdy-houses, and one poor penny-worth of sugar-candy to make thee long-winded, if thy pocket were enriched with any other injuries but these, I am a villain: and yet you will stand to it; you will not pocket up wrong: art thou not ashamed? 160

Fal. Dost thou hear, Hal? thou knowest in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villany? Thou seest I have more flesh than another man, and therefore more frailty. You confess then, you picked my pocket?

Prince. It appears so by the story.

Fal. Hostess, I forgive thee: go, make ready breakfast, love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason: thou seest I am pacified still. Nay, prithee, be gone. [*Exit Hostess*]. Now, Hal, to the news at court: for the robbery, lad, how is that answered? 172

170. *Pacified still.*] Ff; *pacified still*, Q 1; *pacified still*; the rest. 171. *Court: for*] ~~Theobald~~; *court for*, Qq, Ff.

~~Theobald~~

Prince. O, my sweet beef, I must still be good angel to thee: the money is paid back again.

Fal. O, I do not like that paying back; 'tis a double labour.

Prince. I am good friends with my father, and may do any thing.

Fal. Rob me the exchequer the first thing thou doest, and do it with unwashed hands too.

Bard. Do, my lord. 181

Prince. I have procured thee, Jack, a charge of foot.

Fal. I would it had been of horse. Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am heinously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous: I laud them, I praise them.

Prince. Bardolph!

Bard. My lord?

Prince. Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland. [*Exit Bardolph*]. Go, Peto, to horse,* to horse; for thou and I have thirty miles to ride yet ere dinner time. [*Exit Peto*]. Jack, meet me to-morrow in the temple hall at two o'clock in the afternoon. 195

There shalt thou know thy charge; and there receive Money and order for their furniture.

The land is burning; Percy stands on high;

And either we or they must lower lie. [*Exit*

Fal. Rare words! brave world! Hostess, my breakfast, come! O, I could wish this tavern were my drum!

ACT IV

SCENE I. *The Rebel Camp near Shrewsbury**Enter* HOTSPUR, WORCESTER, and DOUGLAS

Hot. Well said, my noble Scot : if speaking truth
In this fine age were not thought flattery,
Such attribution should the Douglas have,
As not a soldier of this season's stamp
Should go so general current through the world. 5
By God, I cannot flatter ; I do defy
The tongues of soothers ; but a braver place
In my heart's love hath no man than yourself :
Nay, task me to my word ; approve me, lord.

Doug. Thou art the king of honour : 10
No man so potent breathes upon the ground
But I will beard him.

Hot. Do so, and 'tis well.

Enter a Messenger with letters

What letters hast thou there?—I can but thank you.

Mess. These letters come from your father.

Hot. Letters from him ! why comes he not himself ? 15

Mess. He cannot come, my lord ; he is grievous sick.

Hot. 'Zounds ! how has he the leisure to be sick
In such a justling time ? Who leads his power ?
Under whose government come they along ?

Mess. His letters bear his mind, not I, my lord. 20

20. *Bear*] Qq 7-8 ; *beares*, Qq 1-6, Ff 1-3 ; *bears*, F 4. 20. *Not I, my lord*] Capell's emendation ; *not I my mind*, Qq 1-2 ; *not I his mind*, the rest.

Wor. I prithee, tell me, doth he keep his bed?

Mess. He did, my lord, four days ere I set forth ;
And at the time of my departure thence
He was much fear'd by his physicians.

Wor. I would the state of time had first been whole 25
Ere he by sickness had been visited :
His health was never better worth than now.

Hot. Sick now ! droop now ! this sickness doth infect
'The very life-blood of our enterprise ;
'Tis catching hither, even to our camp. 30

He writes me here, that inward sickness—
And that his friends by deputation could not
So soon be drawn, nor did he think it meet
To lay so dangerous and dear a trust
On any soul removed but on his own. 35
Yet doth he give us bold advertisement,
'That with our small conjunction we should on,
To see how fortune is dispos'd to us ;
For, as he writes, there is no quailing now,
Because the king is certainly possess'd 40
Of all our purposes. What say you to it?

Wor. Your father's sickness is a main to us.

Hot. A perilous gash, a very limb lopp'd off :
And yet, in faith, it is not ; his present want
Seems more than we shall find it : were it good 45
To set the exact wealth of all our states
All at one cast ? to set so rich a main
On the nice hazard of one doubtful hour ?
It were not good ; for therein should we read
The very bottom and the soul of hope, 50

The very list, the very utmost bound
Of all our fortunes.

Doug. Faith, and so we should ;
Where now remains a sweet reversion :
We may boldly spend upon the hope of what
Is to come in :
A comfort of retirement lives in this.

Hot. A rendezvous, a home to fly unto,
If that the devil and mischance look big
Upon the maidenhead of our affairs.

Wor. But yet I would your father had been here. 60
 The quality and hair of our attempt
 Brooks no division : it will be thought
 By some, that know not why he is away,
 That wisdom, loyalty, and mere dislike
 Of our proceedings kept the earl from hence : 65
 And think how such an apprehension
 May turn the tide of fearful faction
 And breed a kind of question in our cause ;
 For well you know we of the offering side
 Must keep aloof from strict arbitrement, 70
 And stop all sight-holes, every loop from whence
 The eye of reason may pry in upon us :
 This absence of your father's draws a curtain,
 That shows the ignorant a kind of fear
 Before not dreamt of.

Hot. You strain too far. 75

I rather of his absence make this use :
It lends a lustre and more great opinion,

73. *Father's*] *fathers*, Qq 1-4; *father*, the rest.

A larger dare to our great enterprise,
 Than if the earl were here ; for men must think,
 If we without his help can make a head 80
 To push against a kingdom, with his help
 We shall o'erturn it topsy-turvy down.
 Yet all goes well, yet all our joints are whole.

Doug. As heart can think : there is not such a word
 Spoke of in Scotland as this term of fear. 85

Enter SIR RICHARD VERNON

Hot. My cousin Vernon ! welcome, by my soul.

Ver. Pray God my news be worth a welcome, lord.
 The Earl of Westmoreland, seven thousand strong,
 Is marching hitherwards ; with him Prince John.

Hot. No harm : what more ?

Ver. And further, I have learn'd, 90
 The king himself in person is set forth,
 Or hitherwards intended speedily,
 With strong and mighty preparation.

Hot. He shall be welcome too. Where is his son,
 The nimble-footed madcap Prince of Wales, 95
 And his comrades, that daff'd the world aside,
 And bid it pass ?

Ver. All furnish'd, all in arms ;
 All plum'd like estridges that with the wind
 Baited like eagles having lately bath'd ;
 Glittering in golden coats, like images ; 100

78. *Our*] Qq, 1-2; *your*, the rest. 81. *A*] Qq 1-4; the rest.
 91. *Is*] Qq 1-2; *hath*, the rest. 96. *Daff'd*] *daft*, Qq, Ff. 98. *That*
with] Qq, Ff; *that wing*, Rowe and some other editors. 99. *Baited*;
 Qq 1-4, Ff 3-4; *bayted*, the rest; *bated*, Malone; *baiting*, Hammer.

As full of spirit as the month of May,
 And gorgeous as the sun at midsummer ;
 Wanton as youthful goats, wild as young bulls.
 I saw young Harry, with his beaver on,
 His cuisses on his thighs, gallantly arm'd, 105
 Rise from the ground like feather'd Mercury,
 And vaulted with such ease into his seat,
 As if an angel dropp'd down from the clouds,
 To turn and wind a fiery Pegasus
 And witch the world with noble horsemanship. 110

Hot. No more, no more : worse than the sun in March,
 This praise doth nourish agues. Let them come ;
 'They come like sacrifices in their trim,
 And to the fire-ey'd maid of smoky war
 All hot and bleeding will we offer them : 115
 The mailed Mars shall on his altar sit
 Up to the ears in blood. I am on fire
 To hear this rich reprisal is so nigh
 And yet not ours. Come, let me taste my horse,
 Who is to bear me like a thunderbolt 120
 Against the bosom of the Prince of Wales :
 Harry to Harry shall, hot horse to horse,
 Meet and ne'er part fill one drop down a corse
 O ! that Glendower were come.

Ver. There is more news :
 I learn'd in Worcester, as I rode along, 125

105. *Cuisses*] Pope's emendation ; *causes*, Qq, Ff. 108. *Dropp'd*] *drop*, Q 1 ; *dropt*, the rest. 116. *Altar*] *altars*, Qq 1-3. 119. *Taste*] Q 2 ; *tast*, Q 1 ; *take*, the rest. 122. *To Harry shall, hot*] Capell's emendation ; *to Harry shall hot*, Q 1 ; *to Harry, shall hot*, Q 2 ; *to Harry, shall not*, the rest.

He cannot draw his power this fourteen days.

Doug. That's the worst tidings that I hear of yet.

Wor. Ay, by my faith, that bears a frosty sound.

Hot. What may the king's whole battle reach unto?

Ver. To thirty thousand.

Hot. Forty let it be : 130

My father and Glendower being both away,

The powers of us may serve so great a day.

Come, let us take a muster speedily :

Doomsday is near ; die all, die merrily.

Doug. Talk not of dying : I am out of fear 135

Of death or death's hand for this one half-year. [*Exeunt*

126 *Cannot*] *can*, Qq 1-4. 127 *Of yet*] *of it*, Qq 1-4

SCENE II. *A Public Road near Coventry.*

Enter FALSTAFF and BARDOLPH

Fal. Bardolph, get thee before to Coventry ; fill me
a bottle of sack : our soldiers shall march through ; we'll
to Sutton Co'fil' to-night.

Bard. Will you give me money, captain?

Fal. Lay out, lay out.

Bard. This¹ bottle makes an angel.

3. *Sutton Co'fil'*] the Cambridge editors ; *Sutton Cop-hill*, Qq 1,
3-4, 7 ; *Sutton Cop-hill*, Q 2.

Fal. An if it do, take it for thy labour ; and if it make twenty, take them all ; I'll answer the coinage. Bid my lieutenant Peto meet me at town's end.

Bard. I will, captain : farewell. 10 [*Exit*

Fal. If I be not ashamed of my soldiers, I am a gurnet. I have misused the king's press damnably. got, in exchange of a hundred and fifty soldiers, undred and odd pounds. I press me none but ouseholders, yeomen's sons ; inquire me out con-bachelors, such as had been asked twice on the ; such a commodity of warm slaves, as had as lieve the devil as a drum ; such as fear the report of a er worse than a struck fowl or a hurt wild-duck. I ssed me none but such toasts-and-butter, with hearts their bellies no bigger than pins' heads, and they have ough out their services ; and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores ; and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters and ostlers trade-fallen, the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old faced ancient : and such have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty tattered prodigals lately come from swine-keeping, from eating draff and husks. A mad fellow met me on the way and told

7. *An if*] Hanmer's emendation ; *and if*, Qq 1-5, Ff. 17. *Banns*] Johnson's emendation ; *banes*, Qq, Ff. 30. *Old-faced*] Qq 6-8 ; *old faz'd*, Qq 1-5 ; *old fac'd*, Ff. 31. *That have*] Ff ; *as have*, Qq.

me I had unloaded all the gibbets and pressed the dead bodies. No eye hath seen such scarecrows. I'll not march through Coventry with them, that's flat : nay, and the villains march wide betwixt the legs, as if they had gyves on ; for indeed I had the most of them out of prison. There's not a shirt and a half in all my company ; and the half shirt is two napkins tacked together and thrown over the shoulders like an herald's coat without sleeves ; and the shirt, to say the truth, stolen from my host at St. Alban's, or the red-nose inn-keeper of Daventry. But that's all one ; they'll find linen enough on every hedge. 45

Enter the PRINCE and WESTMORELAND

Prince. How now, blown Jack ! how now, quilt !

Fal. What, Hal ! how now, mad wag ! what a devil dost thou in Warwickshire ? My good Lord of Westmoreland, I cry you mercy : I thought your honour had already been at Shrewsbury.

West. Faith, Sir John, 'tis more than time that I were there, and you too ; but my powers are there already 'The king, I can tell you, looks for us all : we must away all night.

Fal. Tut, never fear me : I am as vigilant as a cat to steal cream. 56

Prince. I think, to steal cream indeed, for thy theft hath already made thee butter. But tell me, Jack, whose fellows are these that come after ?

Fal. Mine, Hal, mine.

Prince. I did never see such pitiful rascals.

Fal. Tut, tut ; good enough to toss ; food for powder, food for powder ; they'll fill a pit as well as better : tush, man, mortal men, mortal men.

West. Ay, but, Sir John, methinks they are exceeding poor and bare, too beggarly. 66

Fal. 'Faith, for their poverty, I know not where they had that ; and for their bareness, I am sure they never learned that of me.

Prince. No, I'll be sworn ; unless you call three fingers in the ribs bare. But, sirrah, make haste : Percy is already in the field.

Fal. What, is the king encamped ?

West. He is, Sir John : I fear we shall stay too long.

Fal. Well,

To the latter end of a fray and the beginning of a feast
Fits a dull fighter and a keen guest. 77 [*Exeunt*

71. *In*] Qq 1-2; *on*, the rest.

SCENE III. *The Rebel Camp near Shrewsbury*

Enter HOTSPUR, WORCESTER, DOUGLAS, and VERNON

Hot. We'll fight with him to-night.

Wor. It may not be.

Doug. You give him then advantage.

Ver. Not a whit.

Hot. Why say you so ? looks he not for supply ?

Ver. So do we.

Hot. His is certain, ours is doubtful. *

Wor. Good cousin, be advis'd ; stir not to-night. 5

Ver. Do not, my lord.

Doug. You do not counsel well :

You speak it out of fear and cold heart.

Ver. Do me no slander, Douglas : by my life,—
And I dare well maintain it with my life,—
If well-respected honour bid me on, 10
I hold as little counsel with weak fear
As you, my lord, or any Scot that this day lives :
Let it be seen to-morrow in the battle
Which of us fears.

Doug. Yea, or to-night.

Ver. Content

Hot. To-night, say I. 15

Ver. Come, come, it may not be I wonder much ,
Being men of such great leading as you are,
That you foresee not what impediments
Drag back our expedition : certain horse
Of my cousin Vernon's are not yet come up : 20
Your uncle Worcester's horse came but to-day ;
And now their pride and mettle is asleep,
Their courage with hard labour tame and dull,
That not a horse is half the half of himself.

Hot. So are the horses of the enemy 25
In general, journey-bated and brought low :
The better part of ours are full of rest.

Wor. The number of the king exceedeth ours :
For God's sake, cousin, stay till all come in.

[*The trumpet sounds a parley*

Enter SIR WALTER BLUNT

Blunt. I come with gracious offers from the king, 30
If you vouchsafe me hearing and respect.

Hot. Welcome, Sir Walter Blunt ; and would to God
You were of our determination !
Some of us love you well ; and even those some
Envy your great deservings and good name, 35
Because you are not of our quality,
But stand against us like an enemy.

Blunt. And God defend but still I should stand so,
So long as out of limit and true rule
You stand against anointed majesty. 40
But to my charge. The king hath sent to know
The nature of your griefs, and whereupon
You conjure from the breast of civil peace
Such bold hostility, teaching his duteous land
Audacious cruelty. If that the king 45
Have any way your good deserts forgot,
Which he confesseth to be manifold,
He bids you name your griefs ; and with all speed
You shall have your desires with interest,
And pardon absolute for yourself and these 50
Herein misled by your suggestion.

Hot. The king is kind ; and well we know the king
Knows at what time to promise, when to pay.
My father and my uncle and myself
Did give him that same royalty he wears ; 55
And when he was not six and twenty strong,
Sick in the world's regard, wretched and low,
A poor unminded outlaw sneaking home,
My father gave him welcome to the shore ;

And when he heard him swear and vow to God 60
 He came but to be Duke of Lancaster,
 To sue his livery and beg his peace,
 With tears of innocency and terms of zeal,
 My father, in kind heart and pity moved,
 Swore him assistance and perform'd it too. 65
 Now when the lords and barons of the realm
 Perceiv'd Northumberland did lean to him,
 The more and less came in with cap and knee:
 Met him in boroughs, cities, villages,
 Attended him on bridges, stood in lanes, 70
 Laid gifts before him, proffer'd him their oaths,
 Gave him their heirs, as pages follow'd him
 Even at the heels in golden multitudes.
 He presently, as greatness knows itself,
 Steps me a little higher than his vow 75
 Made to my father, while his blood was poor,
 Upon the naked shore at Ravenspurgh;
 And now, forsooth, takes on him to reform
 Some certain edicts and some strait decrees
 That lie too heavy on the commonwealth, 80
 Cries out upon abuses, seems to weep
 Over his country's wrongs; and by this face,
 This seeming brow of justice, did he win
 The hearts of all that he did angle for;
 Proceeded further; cut me off the heads 85
 Of all the favourites that the absent king

72. Heirs, as pages] Qq, Ff 1-3; heirs, as pages, Q 4; heirs as pages, Malone. 80. Lie] Qq 1-4; lay, the rest. 82. Country's] country, Qq 1-4.

In deputation left behind him here,
When he was personal in the Irish war.

Blunt. Tut, I came not to hear this.

Hot. Then to the point.

In short time after, he depos'd the king ; 90
Soon after that, depriv'd him of his life ;
And in the neck of that, task'd the whole state ;
To make that worse, suffer'd his kinsman March,
Who is, if every owner were well plac'd,
Indeed his king, to be engaged in Wales, 95
There without ransom to lie forfeited ;
Disgrac'd me in my happy victories,
Sought to entrap me by intelligence ;
Rated mine uncle from the council-board ;
In rage dismiss'd my father from the court ; 100
Broke oath on oath, committed wrong on wrong,
And in conclusion drove us to seek out
This head of safety ; and withal to pry
Into his title, the which we find
Too indirect for long continuance. 105

Blunt. Shall I return this answer to the king?

Hot. Not so, Sir Walter : we'll withdraw awhile.
Go to the king ; and let there be impawn'd
Some surety for a safe return again,
And in the morning early shall my uncle 110
Bring him our purposes ; and so farewell.

Blunt. I would you would accept of grace and love.

99. *Mine*] Qq 1-4; *my*, the rest. 110. *Mine*] Qq 1-2; *my*, the rest. 111. *Purposes*] Qq 1-3; *purpose*, the rest

Hot. And may be so we shall.

Blunt.

Pray God you do.

[*Exeunt*

SCENE IV. *York. A Room in the Archbishop's Palace.*

Enter the ARCHBISHOP OF YORK and SIR MICHAEL

Arch. Hie, good Sir Michael ; bear this sealed brief
With winged haste to the lord marshal ;
This to my cousin Scroop, and all the rest
To whom they are directed. If you knew
How much they do import, you would make haste 5
Sir M. My good lord,
I guess their tenour.

Arch. Like enough you do.
To-morrow, good Sir Michael, is a day
Wherein the fortune of ten thousand men
Must bide the touch ; for, sir, at Shrewsbury, 10
As I am truly given to understand,
The king with mighty and quick-raised power
Meets with Lord Harry : and, I fear, Sir Michael
What with the sickness of Northumberland,
Whose power was in the first proportion, 15
And what with Owen Glendower's absence thence,
Who with them was a rated sinew too
And comes not in, o'er-ruled by prophecies,
I fear the power of Percy is too weak
To wage an instant trial with the king. 20

Sir M. Why, my good lord, you need not fear ;
There is Douglas and Lord Mortimer.

Arch. No, Mortimer is not there.

Sir M. But there is Mordake, Vernon, Lord
Harry Percy,
And there is my Lord of Worcester, and a head 25
Of gallant warriors, noble gentlemen.

Arch. And so there is : but yet the king hath drawn
The special head of all the land together :
The Prince of Wales, Lord John of Lancaster,
The noble Westmoreland, and warlike Blunt ; 30
And many mo corrivals and dear men
Of estimation and command in arms.

Sir M. Doubt not, my lord, they shall be well opposed.

Arch. I hope no less, yet needful 'tis to fear ;
And, to prevent the worst, Sir Michael, speed : 35
For if Lord Percy thrive not, ere the king
Dismiss his power, he means to visit us,
For he hath heard of our confederacy,
And 'tis but wisdom to make strong against him :
Therefore make haste. I must go write again 40
To other friends ; and so farewell, Sir Michael. [*Exeunt*

ACT V

SCENE I. *The King's Camp near Shrewsbury.*

Enter KING HENRY, the PRINCE OF WALES, LORD JOHN OF LANCASTER, SIR WALTER BLUNT, and FALSTAFF.

King. How bloodily the sun begins to peer
Above yon busky hill! the day looks pale
At his distemperature.

Prince. The southern wind
Doth play the trumpet to his purposes,
And by his hollow whistling in the leaves 5
Foretells a tempest and a blustering day.

King. Then with the losers let it sympathise,
For nothing can seem foul to those that win.

[*The trumpet sounds*

Enter WORCESTER and VERNON

How now, my lord of Worcester! 'tis not well
That you and I should meet upon such terms 10
As now we meet. You have deceived our trust
And made us doff our easy robes of peace,
To crush our old limbs in ungentle steel:
This is not well, my lord, this is not well.
What say you to it? will you again unknit 15
This churlish knot of all-aborred war?
And move in that obedient orb again
Where you did give a fair and natural light,

2. *Busky*] *bulky*. Q 1. 5. *By his*] Qq 1-2, Ff; *by the*, Q 3;
by, Qq 4-8.

And be no more an exhaled meteor,
A prodigy of fear, and a portent 20
Of broached mischief to the unborn times?

Wor. Hear me, my liege :

For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours ; for, I protest, 25
I have not sought the day of this dislike.

King. You have not sought it ! how comes it, then ?

Fal. Rebellion lay in his way, and he found it.

Prince. Peace, chewet, peace !

Wor. It pleased your majesty to turn your looks 30
Of favour from myself and all our house ;
And yet I must remember you, my lord,
We were the first and dearest of your friends.
For you my staff of office did I break
In Richard's time ; and posted day and night 35
To meet you on the way, and kiss your hand,
When yet you were in place and in account
Nothing so strong and fortunate as I.
It was myself, my brother, and his son,
That brought you home and boldly did outdare 40
The dangers of the time. You swore to us,
And you did swear that oath at Doncaster,
That you did nothing purpose 'gainst the state ;
Nor claim no further than your new-fall'n right,

25. *Protest*] Qq; *do protest*, Ff. 40. *Outdare*] Q 1, Ff; *outdate*,
the rest. 41. *Dangers*] Qq 1-4; *danger*, the rest. 43. *Purpose*]
Qq 1-4; *of purpose*, the rest.

The seat of Gaunt, dukedom of Lancaster : 45
To this we swore our aid. But in short space
It rain'd down fortune showering on your head ;
And such a flood of greatness fell on you,
What with our help, what with the absent king,
What with the injuries of a wanton time, 50
The seeming sufferances that you had borne,
And the contrarious winds that held the king
So long in his unlucky Irish wars
That all in England did repute him dead :
And from this swarm of fair advantages 55
You took occasion to be quickly woo'd
To gripe the general sway into your hand ;
Forgot your oath to us at Doncaster ;
And being fed by us you us'd us so
As that ungentle gull, the cuckoo's bird, 60
Useth the sparrow ; did oppress our nest ;
Grew by our feeding to so great a bulk
That even our love durst not come near your sight
For fear of swallowing ; but with nimble wing
We were enforc'd, for safety sake, to fly 65
Out of your sight and raise this present head ;
Whereby we stand opposed by such means
As you yourself have forged against yourself
By unkind usage, dangerous countenance,
And violation of all faith and troth 70
Sworn to us in your younger enterprise.

King. These things indeed you have articulate,
Proclaim'd at market-crosses, read in churches,
To face the garment of rebellion
With some fine colour that may please the eye 75
Of fickle changelings and poor discontents,

Which gape and rub the elbow at the news
Of hurlyburly innovation :

And never yet did insurrection want
Such water-colours to impaint his cause ; 80
Nor moody beggars, starving for a time
Of pellmell havoc and confusion.

Prince. In both your armies there is many a soul
Shall pay full dearly for this encounter,
If once they join in trial. Tell your nephew, 85
The Prince of Wales doth join with all the world
In praise of Henry Percy : by my hopes,
This present enterprise set off his head,
I do not think a braver gentleman,
More active-valiant or more valiant-young, 90
More daring or more bold, is now alive
To grace this latter age with noble deeds.
For my part, I may speak it to my shame,
I have a truant been to chivalry ;
And so I hear he doth account me too ; 95
Yet this before my father's majesty—
I am content that he shall take the odds
Of his great name and estimation,
And will, to save the blood on either side,
Try fortune with him in a single fight. 100

King. And, Prince of Wales, so dare we venture thee,
Albeit considerations infinite
Do make against it. No, good Worcester, no,
We love our people well ; even those we love
That are misled upon your cousin's part ; 105

And, will they take the offer of our grace,
Both he and they and you, yea, every man
Shall be my friend again and I'll be his :
So tell your cousin, and bring me word
What he will do : but if he will not yield, 110
Rebuke and dread correction wait on us,
And they shall do their office. So, be gone ;
We will not now be troubled with reply :
We offer fair ; take it advisedly.

[*Exeunt* WORCESTER and VERNON

Prince. It will not be accepted, on my life : 115
The Douglas and the Hotspur both together
Are confident against the world in arms.

King. Hence, therefore, every leader to his charge ;
For, on their answer, will we set on them :
And God befriend us, as our cause is just ! 120

[*Exeunt all but* THE PRINCE OF WALES and FALSTAFF

Fal. Hal, if thou see me down in the battle, and
bestride me, so ; 'tis a point of friendship.

Prince. Nothing but a colossus can do thee that friend-
ship. Say thy prayers, and farewell !

Fal. I would 'twere bed-time, Hal, and all well.

Prince. Why, thou owest God a death. [*Exit*

Fal. 'Tis not due yet ; I would be loath to pay him
before his day. What need I be so forward with him that
calls not on me ? Well, 'tis no matter ; honour pricks me
on. Yea, but how if honour prick me off when I come
on ? how then ? Can honour set to a leg ? no : or an arm ?
no : or take away the grief of a wound ? no. Honour hath

no skill in surgery, then? no. What is honour? a word. What is in that word honour? what is that honour? air. A trim reckoning! Who hath it? he that died o' Wednesday. Doth he feel it? no. Doth he hear it? no. 'Tis insensible, then. Yea, to the dead. But will it not live with the living? no. Why? detraction will not suffer it. Therefore I'll none of it. Honour is a mere scutcheon: and so ends my catechism. 140 [Exit

135. O'] Hanmer's emendation; *a*, Qq, Ff.

SCENE II. *The Rebel Camp near Shrewsbury.*

Enter WORCESTER and VERNON

Wor. O, no, my nephew must ^{not} ~~now~~ know, Sir Richard, The liberal and kind offer of the king.

Ver. 'Twere best he did.

Wor. Then are we all undone.

It is not possible, it cannot be,
The king should keep his word in loving us ; 5
He will suspect us still, and find a time
To punish this offence in other faults:
Suspicion all our lives shall be stuck full of eyes ;
For treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd, and lock'd up, 10
Will have a wild trick of his ancestors.
Look how we can, or sad or merrily,
Interpretation will misquote our looks,
And we shall feed like oxen at a stall,
The better cherish'd, still the nearer death. 15

5. *Should*] Qq 1-3; *would*, the rest. 7. *Other*] Qq 1-4; *others*, the rest. 8. *Suspicion*] Rowe's emendation; *supposition*, Qq, Ff. 15. *Cherish'd*, still] *cherish'd* still, O 1.

My nephew's trespass may be well forgot ;
It hath the excuse of youth and heat of blood,
And an adopted name of privilege,
A hare-brain'd Hotspur, govern'd by a spleen :
All his offences live upon my head 20
And on his father's ; we did train him on ;
And, his corruption being ta'en from us,
We, as the spring of all, shall pay for all.
Therefore, good cousin, let not Harry know,
In any case, the offer of the king. 25

Ver. Deliver what you will ; I'll say 'tis so.
Here comes your cousin.

*Enter HOTSPUR and DOUGLAS ; Officers and
Soldiers behind.*

Hot. My uncle is return'd :
Deliver up my Lord of Westmoreland.
Uncle, what news ? 30

Wor. The king will bid you battle presently.

Doug. Defy him by the Lord of Westmoreland.

Hot. Lord Douglas, go you and tell him so.

Doug. Marry, and shall, and very willingly. [*Exit*

Wor. There is no seeming mercy in the king. 35

Hot. Did you beg any ? God forbid !

Wor. I told him gently of our grievances,
Of his oath-breaking ; which he mended thus,
By now forswearing that he is forsworn :
He calls us rebels, traitors ; and will scourge 40
With haughty arms this hateful name in us.

Re-enter DOUGLAS

Doug. Arm, gentlemen ; to arms ! for I have thrown
A brave defiance in King Henry's teeth,
And Westmoreland, that was engaged, did bear it ;
Which cannot choose but bring him quickly on. 45

Wor. The Prince of Wales stepp'd forth
before the king,
And, nephew, challenged you to single fight.

Hot. O, would the quarrel lay upon our heads,
And that no man might draw short breath to-day
But I and Harry Monmouth ! Tell me, tell me, 50
How show'd his tasking ? seem'd it in contempt ?

Ver. No, by my soul ; I never in my life
Did hear a challenge urg'd more modestly,
Unless a brother should a brother dare
To gentle exercise and proof of arms. 55
He 'gave you all the duties of a man :
Trimm'd up your praises with a princely tongue,
Spoke your deservings like a chronicle,
Making you ever better than his praise
By still dispraising praise valued with you ; 60
And, which became him like a prince indeed,
He made a blushing cital of himself ;
And chid his truant youth with such a grace
As if he master'd there a double spirit
Of teaching and of learning instantly. 65
There did he pause : but let me tell the world,
If he outlive the envy of this day,
England did never owe so sweet a hope,
So much misconstrued in his wantonness.

51. *Tasking*] Q 1 ; *talking*, the rest.

Hot. Cousin, I think thou art enamoured 70
 On his follies : never did I hear
 Of any prince so wild a liberty.
 But be he as he will, yet once ere night
 I will embrace him with a soldier's arm,
 That he shall shrink under my courtesy. 75
 Arm, arm with speed : and, fellows, soldiers, friends,
 Better consider what you have to do
 Than I, that have not well the gift of tongue,
 Can lift your blood up with persuasion.

Enter a Messenger

Mess. My lord, here are letters for you. 80

Hot. I cannot read them now.

O gentlemen, the time of life is short !
 To spend that shortness basely were too long,
 If life did ride upon a dial's point,
 Still ending at the arrival of an hour. 85
 An if we live, we live to tread on kings ;
 If die, brave death, when princes die with us !
 Now, for our consciences, the arms are fair,
 When the intent of bearing them is just.

✱

Enter another Messenger

Mess. My lord, prepare ; the king comes on apace. 90

Hot. I thank him, that he cuts me from my tale,

72. *A liberty*] Qq 1-4; *at liberty*, the rest, *a libertine*, Capell, followed by most editors. 78. *Than*] *then*, Qq 1-2, F 3; *that*, the rest. 86. *An if*] Capell's emendation; *and if*, Qq, Ff.

For I profess not talking ; only this—
Let each man do his best : and here draw I
A sword, whose temper I intend to stain
With the best blood that I can meet withal 95
In the adventure of this perilous day.
Now, Esperance ! Percy ! and set on.
Sound all the lofty instruments of war,
And by that music let us all embrace ;
For, heaven to earth, some of us never shall 100
A second time do such a courtesy.

[The trumpets sound. They embrace, and exeunt

100. *For, heaven to earth]* for heaven to earth, Qq, Ff.

SCENE III. *Plain between the Camps.*

The KING enters with his power. Alarum to the battle.

Then enter DOUGLAS and SIR WALTER BLUNT

Blunt. What is thy name, that in the battle thus
Thou crossest me ? what honour dost thou seek
Upon my head ?

Doug. Know then, my name is Douglas ;
And I do haunt thee in the battle thus
Because some tell me that thou art a king. 5

Blunt. They tell thee true.

Doug. The Lord of Stafford dear to-day hath bought
Thy likeness, for instead of thee, King Harry,

1. *The]* not in Qq, Ff ; supplied by Hanmer.

This sword hath ended him : so shall it thee,
Unless thou yield thee as my prisoner. 10

Blunt. I was not born a yielder, thou proud Scot ;
And thou shalt find a king that will revenge
Lord Stafford's death. [*They fight. DOUGLAS kills BLUNT*

Enter HOTSPUR

Hot. O Douglas, hadst thou fought at Holmedon thus,
I never had triumph'd upon a Scot. 15

Doug. All 's done, all 's won ; here breathless lies the
king.

Hot. Where?

Doug. Here.

Hot. This, Douglas? no : I know this face full well :
A gallant knight he was, his name was Blunt ; 20
Semblably furnish'd like the king himself.

Doug. A fool go with thy soul, whither it goes !
A borrow'd title hast thou bought too dear :
Why didst thou tell me that thou wert a king?

Hot. The king hath many marching in his coats. 25

Doug. Now, by my sword, I will kill all his coats ;
I'll murder all his wardrobe, piece by piece,
Until I meet the king.

Hot. Up, and away !

Our soldiers stand full fairly for the day. [*Exeunt* 29

Alarum. Enter FALSTAFF, solus

Fal. Though I could scape shot-free at London, I fear
the shot here ; here's no scoring but upon the pate. Soft !

22. A fool go] Capell's emendation ; ah fool, go, Qq ; ah fool :
go, Ff.

who are you? Sir Walter Blunt: there's honour for you! here's no vanity! I am as hot as molten lead, and as heavy too; God keep lead out of me! I need no more weight than mine own bowels. I have led my ragamuffins where they are peppered: there's not three of my hundred and fifty left alive; and they are for the town's end, to beg during life. But who comes here? 38

Enter the PRINCE

Prince. What, stand'st thou idle here? lend me thy sword:

Many a nobleman lies stark and stiff
Under the hoofs of vaunting enemies,
Whose deaths are yet unrevenged: I prithee, lend me thy sword.

Fal. O Hal, I prithee, give me leave to breathe awhile. Turk Gregory never did such deeds in arms as I have done this day. I have paid Percy, I have made him sure. 45

Prince. He is, indeed; and living to kill thee. I prithee, lend me thy sword.

Fal. Nay, before God, Hal, if Percy be alive, thou get'st not my sword; but take my pistol, if thou wilt.

Prince. Give it me: what, is it in the case? 50

Fal. Ay, Hal; 'tis hot, 'tis hot; there's that will sack a city.

[*The Prince draws it out, and finds it to be a bottle of sack*

Prince. What, is it a time to jest and dally now?

[*He throws the bottle at him. Exit*

Fal. Well, if Percy be alive, I'll pierce him. If he do come in my way, so: if he do not, if I come in his

willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath : give me life : which if I can save, so ; if not, honour comes unlooked for, and there's an end. 59 [Exit

SCENE IV. *Another Part of the Field*

Alarum. Excursions. Enter the KING, the PRINCE, LORD JOHN OF LANCASTER, and EARL OF WESTMORELAND

King. I prithee,
Harry, withdraw thyself ; thou bleed'st too much.
Lord John of Lancaster, go you with him.

Lan. Not I, my lord, unless I did bleed too.

Prince. I beseech your majesty, make up, 5
Lest your retirement do amaze your friends.

King. I will do so.
My Lord of Westmoreland, lead him to his tent.

West. Come, my lord, I'll lead you to your tent.

Prince. Lead me, my lord ? I do not need your
help : 10

And God forbid a shallow scratch should drive
The Prince of Wales from such a field as this,
Where stain'd nobility lies trodden on,
And rebels' arms triumph in massacres !

Lan. We breathe too long : come, cousin

Westmoreland, 15

Our duty this way lies ; for God's sake, come.

[*Exeunt PRINCE JOHN and WESTMORELAND*

Prince. By God, thou hast deceiv'd me, Lancaster ;
I did not think thee lord of such a spirit :
Before, I lov'd thee as a brother, John ;
But now, I do respect thee as my soul. 20

King. I saw him hold Lord Percy at the point
With lustier maintenance than I did look for
Of such an ungrown warrior.

Prince. O, this boy
s mettle to us all ! [Exit

Enter DOUGLAS

Doug. Another king ! they grow like Hydra's heads : 25
I am the Douglas, fatal to all those
That wear those colours on them : what art thou,
That counterfeit'st the person of a king ?

King. The king himself ; who, Douglas, grieves
at heart
So many of his shadows thou hast met 30
And not the very king. I have two boys
Seek Percy and thyself about the field :
But, seeing thou fall'st on me so luckily,
I will assay thee : so defend thyself.

Doug. I fear thou art another counterfeit ; 35
And yet, in faith, thou bear'st thee like a king :
But mine I am sure thou art, whoe'er thou be,
And thus I win thee. [*They fight ; the KING being in*
danger, re-enter PRINCE OF WALES

Prince. Hold up thy head, vile Scot, or thou art like
Never to hold it up again ! the spirits 40

Of valiant Shirley, Stafford, Blunt, are in my arms :
It is the Prince of Wales that threatens thee ;
Who never promiseth but he means to pay.

[*They fight ; DOUGLAS flies*

Cheerly, my lord : how fares your grace ?
Sir Nicholas Gawsey hath for succour sent, 45
And so hath Clifton : I'll to Clifton straight.

King. Stay, and breathe awhile :
Thou hast redeem'd thy lost opinion,
And show'd thou makest some tender of my life,
In this fair rescue thou hast brought to me. 50

Prince. O God ! they did me too much injury
That ever said I hearken'd for your death.
If it were so, I might have let alone
The insulting hand of Douglas over you ;
Which would have been as speedy in your end 55
As all the poisonous potions in the world,
And saved the treacherous labour of your son.

King. Make up to Clifton : I'll to Sir Nicholas Gawsey.
[*Exit*

Enter HOTSPUR.

Hot. If I mistake not, thou art Harry Monmouth.

Prince. Thou speak'st as if I would deny my name. 60

Hot. My name is Harry Percy.

Prince. Why, then I see
A very valiant rebel of the name.
I am the Prince of Wales ; and think not, Percy,
To share with me in glory any more :
Two stars keep not their motion in one sphere ; 65
Nor can one England brook a double reign,
Of Harry Percy and the Prince of Wales.

Hot. Nor shall it, Harry ; for the hour is come
To end the one of us ; and would to God
Thy name in arms were now as great as mine ! 70

Prince. I'll make it greater ere I part from thee,
And all the budding honours on thy crest
I'll crop, to make a garland for my head.

Hot. I can no longer brook thy vanities. [*They fight*

Enter FALSTAFF

Fal. Well said, Hal ! to it, Hal ! Nay, you shall 75
find no boy's play here, I can tell you.

*Re-enter DOUGLAS ; he fights with FALSTAFF, who falls
down as if he were dead, and exit DOUGLAS. HOTSPUR
is wounded, and falls*

Hot. O, Harry, thou hast robb'd me of my youth !
I better brook the loss of brittle life
Than those proud titles thou hast won of me ;
They wound my thoughts worse than thy sword
my flesh : 80

But thought's the slave of life, and life time's fool ;
And time, that takes survey of all the world,
Must have a stop. O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue : no, Percy, thou art dust, 85
And food for— [*Dies*

Prince. For worms, brave Percy : fare thee well, great
heart !

68. *Nor*] Q 8, Ff ; *now*, Qq 1, 4-7. 81. *Thought's the slave*
Q 2 ; *thoughts the slaves*, Q 1.

Ill-weaved ambition, how much art thou shrunk !
 When that this body did contain a spirit,
 A kingdom for it was too small a bound ; 90
 But now two paces of the vilest earth
 Is room enough : this earth that bears thee dead
 Bears not alive so stout a gentleman.
 If thou wert sensible of courtesy,
 I should not make so dear a show of zeal : 95
 But let my favours hide thy mangled face ;
 And, even in thy behalf, I'll thank myself
 For doing these fair rites of tenderness.
 Adieu, and take thy praise with thee to heaven !
 Thy ignominy sleep with thee in the grave, 100
 But not remember'd in thy epitaph !

[*He spieth FALSTAFF on the ground*

What, old acquaintance ! could not all this flesh
 Keep in a little life ? Poor Jack, farewell !
 I could have better spar'd a better man :
 O, I should have a heavy miss of thee, 105
 If I were much in love with vanity !
 Death hath not struck so fat a deer to-day,
 Though many dearer, in this bloody fray.
 Embowell'd will I see thee by and by :
 Till then in blood by noble Percy lie. [Exit 110

Fal. [*Rising up*] Embowelled ! if thou embowel me
 to-day, I'll give you leave to powder me and eat me too
 to-morrow. 'Sblood, 'twas time to counterfeit, or that hot
 termagant Scot had paid me scot and lot too. Counterfeit ?

95. Dear] Q 1; great, the rest. 98. Rites] rights, Q 1. 107.
 Eat] Q 1, Ff; fair, the rest.

I lie, I am no counterfeit: to die, is to be a counterfeit; for he is but the counterfeit of a man, who hath not the life of a man; but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of life indeed. The better part of valour is discretion; in the which better part I have saved my life. 'Zounds, I am afraid of this gunpowder Percy, though he be dead: how, if he should counterfeit too and rise? by my faith, I am afraid he would prove the better counterfeit. Therefore I'll make him sure; yea, and I'll swear I killed him. Why may not he rise as well as I? Nothing confutes me but eyes, and nobody sees me. Therefore, sirrah [*stabbing him*], with a new wound in your thigh, come you along with me. 128 [*Takes up HOTSPUR on his back*

Re-enter the PRINCE OF WALES, and LORD JOHN OF LANCASTER

Prince. Come, brother John; full bravely hast thou
flesh'd

Thy maiden sword.

Lan. But, soft! whom have we here? 130
Did you not tell me this fat man was dead?

Prince. I did; I saw him dead,
Breathless and bleeding on the ground. Art thou alive?
Or is it fantasy that plays upon our eyesight?
I prithee, speak; we will not trust our eyes 135
Without our ears: thou art not what thou seem'st.

Fal. No, that's certain; I am not a double man:
but if I be not Jack Falstaff, then am I a Jack. There is
Percy [*throwing the body down*]: if your father will do

me any honour, so ; if not, let him kill the next Percy himself. I look to be either earl or duke, I can assure you.

Prince. Why, Percy I killed myself, and saw thee dead. 143

Fal. Didst thou? Lord, Lord, how this world is given to lying! I grant you I was down and out of breath ; and so was he : but we rose both at an instant, and fought a long hour by Shrewsbury clock. If I may be believed, so ; if not, let them that should reward valour bear the sin upon their own heads. I'll take it upon my death, I gave him this wound in the thigh : if the man were alive and would deny it, 'zounds, I would make him eat a piece of my sword. 152

Lan. This is the strangest tale that ever I heard.

Prince. This is the strangest fellow, brother John. Come, bring your luggage nobly on your back : For my part, if a lie may do thee grace, I'll gild it with the happiest terms I have.

[*A retreat is sounded*

'The trumpet sounds retreat ; the day is ours.

Come, brother, let us to the highest of the field,

To see what friends are living, who are dead. 160

[*Exeunt the PRINCE and LANCASTER*

Fal. I'll follow, as they say, for reward. He that rewards me, God reward him! If I do grow great, I'll grow less ; for I'll purge, and leave sack, live cleanly as a nobleman should do. [Exit

SCENE V. *Another Part of the Field*

The trumpets sound. Enter the KING, the PRINCE OF WALES, LORD JOHN OF LANCASTER, EARL OF WEST-MORELAND, with WORCESTER and VERNON prisoners

King. Thus ever did rebellion find rebuke.
Ill-spirited Worcester! did not we send grace,
Pardon, and terms of love to all of you?
And wouldst thou turn our offers contrary?
Misuse the tenour of thy kinsman's trust? 5
Three knights upon our party slain to-day,
A noble earl and many a creature else
Had been alive this hour,
If like a Christian thou hadst truly borne
Betwixt our armies true intelligence. 10

Wor. What I have done my safety urg'd me to ;
And I embrace this fortune patiently,
Since not to be avoided it falls on me.

King. Bear Worcester to the death, and Vernon too :
Other offenders we will pause upon. 15

[Exeunt WORCESTER and VERNON, guarded]
How goes the field?

Prince. The noble Scot, Lord Douglas, when he saw
The fortune of the day quite turn'd from him,
The noble Percy slain, and all his men
Upon the foot of fear, fled with the rest ; 20
And falling from a hill he was so bruis'd
That the pursuers took him. At my tent
The Douglas is, and I beseech your Grace
I may dispose of him.

King. With all my heart.

Prince. Then, brother John of Lancaster, to you 25

'This honourable bounty shall belong.
 Go to the Douglas, and deliver him
 Up to his pleasure, ransomless and free :
 His valour shown upon our crests to-day
 Hath taught us how to cherish such high deeds, 30
 Even in the bosom of our adversaries

Lanc. I thank your Grace for this high courtesy,
 Which I shall give away immediately.

King. Then this remains, that we divide our power.
 You, son John, and my cousin Westmoreland 35
 Towards York shall bend you, with your dearest speed,
 To meet Northumberland and the prelate Scroop,
 Who, as we hear, are busily in arms :
 Myself and you, son Harry, will towards Wales,
 To fight with Glendower and the Earl of March 40
 Rebellion in this land will lose his sway,
 Meeting the check of such another day :
 And since this business so fair is done,
 Let us not leave till all our own be won. [Exeunt

29-30. *Valour* ~~have~~ *valours* *have*, Qq 1-3.
 41. *Sway*] Qq 1-4; ~~Way~~ the rest.

NOTES



INTRODUCTION TO NOTES

HISTORICAL INTRODUCTION

Edward III, one of the most ambitious of English kings, reigned from 1327 to 1377 ; and many Englishmen have been tempted to look upon these fifty years as a period of glorious progress for their country. Yet when the boy Richard II succeeded his grandfather, he was faced with serious and imminent trouble. Political discontent was deep and widespread. Family feuds had grown bitter. Religious animosity had once more raised its head. Want and distress had come in the wake of expensive foreign wars. Society was rapidly passing through changes that were the prelude to a general upheaval. With a minor king on the throne, ambition and jealousy fostered intrigue, and intrigue soon ripened into rebellion. The Peasants' Revolt of 1381, though short-lived, was sharp and fierce. It was not farmers alone who incited and supported it ; and it was not farmers alone who benefited by the reforms it brought about.

In 1398, Henry Bolingbroke (a cousin of Richard II and afterwards Henry IV) and Thomas Mowbray, Duke of Norfolk, accused each other of treason. Forbidding the duel that was to have settled the dispute, Richard, who wanted to be rid of both the disputants, banished Bolingbroke for ten years and Mowbray for life. John of Gaunt, Duke of Lancaster (uncle of Richard and father of Bolingbroke), died in 1399 ; and Richard, in direct violation of his own promise, seized all the Lancastrian estates. On July 3, 1399, when Richard had gone upon an expedition to Ireland and the Duke of York (another uncle of his) was in charge of affairs in England, Bolingbroke, who was now Duke of Lancaster, landed at Ravenspur, a Yorkshire port, in order, as he then said, to claim the Lancastrian estates, which were his mother's. But he had really planned to make an attempt to seize the sceptre. Richard's arbitrary methods of governing the country and raising money had made him extremely un-

popular. The Church, the nobles, and the people generally were all disgusted with him. Henry Bolingbroke, on the other hand, was supported as being not only a grandson of Edward III but also a scion of the House of Lancaster, which had in the past fought for the supremacy of the barons. The confiscation of his estates also won for him popular sympathy. The Earl of Northumberland, his son (Hotspur), and the Earl of Westmoreland flocked to his standard. Many other nobles also deserted the king ; and the royal troops were half-hearted in their allegiance. Finding it impossible to make a stand against Henry, Richard surrendered to him at Flint in August 1399. In September, Parliament deposed Richard, who had already abdicated, and Henry became king 'by right of conquest, by right of inheritance, and by popular election'.

Henry had now to face both insurrections in England and raids by the Scots and the Welsh. The attitude of the French was also threatening ; and Ireland was in a chaotic state. Henry's popularity was therefore on the wane. Early in 1402 Owen Glendower made a raid, capturing Lord Grey ; and, later on (in June), he won the Battle of Pilleth, capturing Sir Edmund Mortimer, the uncle of the Earl of March. Henry led in person a punitive expedition into Wales, but failed miserably. In September, however, the Scots under the Earl of Douglas were routed by the Percys at Homildon Hill. Henry, by refusing to ransom Edmund Mortimer, whose loyalty he suspected, alienated the Percys. Hotspur had married Mortimer's sister. He had already had a quarrel with Henry, who had left him without supplies in the Welsh expedition. Henry was, again, demanding the surrender to him of the Earl of Douglas, one of the prisoners taken at Homildon Hill. Both Hotspur and his father demanded payment of the arrears due to them. In July 1403, when Henry was ~~actually~~ marching towards Wales, in order to pacify the border country, he learnt that Hotspur, who was to have joined him, was actually stirring up rebellion against him. Glendower was pushing forward from Wales. Douglas and the Scots had thrown in their lot with the Percys. The Earl of Worcester had also joined his kinsmen. Charges of usurpation were being

freely flung at Henry. It was finally urged that he had not only wrongfully deposed and secretly murdered Richard but that he had also set aside the prior claims of the Earl of March and had been guilty of illegal exactions from the people.

But the plans of the rebel leaders did not mature. Before the Scots found time to make a move, before the troops raised by Northumberland from the north could be mustered together, and before Glendower had crossed South Wales, Henry, with admirable promptitude, collected an army and set out to intercept Hotspur, who was advancing towards Shrewsbury. On July 21, 1403, after a long and furious battle fought near Shrewsbury, Hotspur's army was defeated by the royalist troops led by the King and the Prince of Wales, and he himself slain. Northumberland, after a time, surrendered and was pardoned. But Glendower, with occasional help from France, long kept up his raids on English territory.

THE HISTORICAL CHARACTERS IN THE PLAY

1. King Henry IV : born at Bolingbroke, in Lincolnshire, in 1367 ; succeeded to the throne on September 30, 1399 ; died on March 20, 1413 ; eldest son of John of Gaunt (the fourth son of Edward III) by Blanche, heiress of the house of Lancaster ; called Henry of Bolingbroke, and, in early life Earl of Hereford ; one of the five Lords Appellant who opposed the friends of Richard II in 1387 ; after being a leading figure in the 'Merciless Parliament' of 1388, became a supporter of Richard II ; joined the so-called crusade of Teutonic Knights against Lithuania ; went on a pilgrimage to Jerusalem in 1392 ; created Duke of Hereford in 1397 for his support of Richard II ; after quarrel with the Duke of Norfolk, was banished from England for ten years in 1398 ; while in Paris, learnt that his Lancaster estates had been confiscated ; secretly returned to England and landed at Ravenspur ; being joined by the nobles of the north, marched with a large army to Bristol ; met Richard at Flint and took him to London ; after Richard's abdication,

was crowned king by popular election ; condemned Richard to lifelong imprisonment ; led expeditions against the Scots (in 1400), and against the Welsh (in 1400 and 1401) ; faced with war in France and insurrections in England ; could not subdue the Welsh, but defeated Hotspur at Shrewsbury in 1403 ; put down the rising of Northumberland, Scrope, and the Earl Marshal, in 1405 ; forced by Parliament to govern constitutionally ; defeated Northumberland at Bramham Moor in 1408 ; supported the Church, and patronized the poets Chaucer and Gower ; died at Westminster.

2. Henry, Prince of Wales : born at Monmouth on August 9, 1387, succeeded to the throne (as Henry V) on March 21, 1413, and died on August 31, 1422 ; eldest son of Henry IV by Mary de Bohun ; educated at Queen's College, Oxford ; attended Richard II for some time ; went with his father to Wales, where he distinguished himself in military expeditions ; fought bravely at Shrewsbury ; invaded Scotland in 1407 ; after becoming King, arrested Oldcastle and repressed Lollardy ; won the Battle of Agincourt against the French, in 1415 ; restored the Mortimer and Percy estates to their rightful owners ; took Caen in 1417 ; besieged and reduced Rouen in 1419 ; had himself declared heir to the Regent of France ; entered Paris with the King of France in 1420 ; reformed the Benedictine monasteries ; released James I of Scotland, who had been captured by Henry IV ; patronized the poets Lydgate and Hoccleve ; died of fever in France ; perhaps the most popular king England has had ; a very able diplomat and general ; a just and religious-minded ruler.

3. Prince John of Lancaster : born 1389 and died 1435 ; third son of Henry IV ; Constable of England ; created Duke of Bedford in 1414 ; lieutenant of England, during Henry V's absence in France ; in charge of the army in France in 1422 (when Henry V was ill) ; on Henry V's death, became protector of England and regent of France ; won the Battle of Verneuil ; disgraced himself and his country by burning Jeanne d'Arc (Joan of Arc, the Maid of Orleans) as a witch ; died at Rouen.

4. The Earl of Westmoreland :—Ralph Neville,

sixth Baron Neville of Raby (1364-1425) ; 'joint warden of the marches and constantly employed in peace negotiations with Scotland' ; created Earl of Westmoreland by Richard II in 1307 ; but was one of the first nobles to go over to the side of Bolingbroke (Henry IV) ; appointed Earl Marshal in 1399 ; fought for Henry IV against the Percys ; in 1403 threw himself between the two rebel armies and, by an act of gross treachery, took Scrope and Mowbray prisoners ; his second wife was Joan Beaufort, step-sister of Henry IV.

5. Sir Walter Blunt (or Blount) :—A soldier who accompanied the Black Prince to Spain ; was probably also with John of Gaunt in the Spanish expedition of 1386 ; M. P. for Derbyshire ; one of the executors of the will of John of Gaunt ; standard-bearer to Henry IV ; put on armour resembling that of Henry IV at the Battle of Shrewsbury, in which he was killed (1403).

6. Thomas Percy, Earl of Worcester :—Sir Thomas Percy (1344—1403) ; son of the third Baron Percy and younger brother of Northumberland ; served in France from 1369 to 1373 (for some time under the Black Prince) ; was with John of Gaunt in Spain in 1386 ; admiral of the fleet in 1387 ; steward of the household to Richard II, who created him Earl of Worcester in 1397 ; joined Henry IV in 1399 ; deserted him and joined Northumberland in his revolt in 1403 ; taken prisoner at Shrewsbury and beheaded two days after the battle.

7. Henry Percy, Earl of Northumberland :—Sir Henry Percy (1342—1408) ; served in the French wars of Edward III's reign ; warden of the Scottish marches ; on the popular side in the Good Parliament of 1376 ; but later joined the Court party ; was made marshal of England and Earl of Northumberland in 1377 ; became a supporter of Richard II's autocracy ; refused to attend Richard II in Ireland, and was banished (along with his son, Hotspur) ; joined Bolingbroke with a large army ; helped him to secure the throne ; revolted against Henry IV, but surrendered and was pardoned after Hotspur's defeat and death at Shrewsbury ; again raised the standard of rebellion in league with Glendower and Mortimer : but

was forced to fly to Scotland ; invaded England in 1408, but was defeated and slain on Bramham Moor (February 20, 1408).

8. Henry Percy (Hotspur) :—Sir Henry Percy (1364—1403) ; eldest son of the above Henry Percy and associated with him as warden of the marches ; commanded at the Battle of Otterburn (1388), but was defeated and taken prisoner ; was released the next year ; helped Henry IV to obtain the throne and was appointed justiciary of North Wales ; along with his father and the Earl of March, defeated the Scots at Homildon Hill ; quarrelled with Henry IV over the ransom of his brother-in-law, Mortimer ; revolted with his father in June 1403 ; first gave out that Richard II was in his camp ; then proclaimed Edmund Mortimer, fifth Earl of March, king ; was supported in his revolt by Glendower and Earl Douglas ; was defeated and slain at the Battle of Shrewsbury (June 16, 1403) ; married Elizabeth Mortimer, daughter of the third Earl of March.

9. Edmund Mortimer, Earl of March :—This is Sir Edmund de Mortimer, the third of that name (1376—1409) ; he was a son of the third Earl of March and a younger brother of Roger, the fourth Earl of March, but he was not himself Earl of March. He joined Henry IV, when the latter's fortunes were in the ascendant ; helped him to keep Glendower in check ; but was defeated and captured by Glendower at Pilleth ; proposals for his ransom, made by the Percys, were turned down by the king, who believed that Mortimer had purposely allowed himself to be taken a prisoner ; married Glendower's daughter and became his ally ; declared that he was trying to re-instate Richard on the throne, or, if Richard was dead, to secure the throne for his own nephew, Edmund Mortimer, the fifth Earl of March ; sympathized with the rebellion of the Percys and very likely had a hand in the negotiations for the tripartite division of England ; died during the siege of Harlech. [Holinshed and, after him, Shakespeare confused him with his nephew, Edmund de Mortimer (the fourth of that name) who was the fifth Earl of March (being the son of Roger, the fourth Earl) and

who was declared heir-presumptive to the throne by Richard II in 1398].

10. Richard Scrope, Archbishop of York:—

Richard le Scrope (1350—1405), son of the first Baron Scrope of Masham and a cousin of Richard II's minister, the Earl of Wiltshire ; Chancellor, Cambridge University ; bishop of Coventry and Lichfield ; archbishop of York, 1398 ; resisted spoliation of the church by Parliament ; took up arms on the side of Northumberland ; was betrayed into the hands of Westmoreland at Shipton Moor ; executed at York ; looked upon as a martyr, because he was the first prelate to be beheaded by the civil power ; called St. Richard Scrope, his tomb having become a place of pilgrimage.

11. Archibald, Earl of Douglas:—Archibald, fourth Earl of Douglas (1369—1424), called 'Tyneman', for he 'tined', or lost, his men in every battle he fought ; keeper of Edinburgh Castle ; helped the Duke of Albany in his designs on the Scottish throne ; was defeated and taken prisoner at Homildon Hill by Hotspur and the Earl of March (1402) ; fought valiantly (on the side of Hotspur) at Shrewsbury (1403), but was taken prisoner ; ransomed in 1408 ; led several raids into England ; made an alliance with the Duke of Burgundy ; unsuccessfully besieged Roxburgh ; was reconciled to Henry V in 1421 ; went to the help of Charles VIII of France with a Scotch army ; was defeated by Bedford (Prince John of Lancaster) and slain at the Battle of Verneuil (1424).

12. Owen Glendower:—This is the Anglicized name of the Welsh leader, Owain ap Gruffydd, Lord of Glyndwr (in Merionethshire) ; supposed date of birth, 1359 ; supposed date of death, 1416 ; a descendant of Llewelyn, the last King of North Wales ; studied law at the Inns of Court, in London ; was appointed squire of the body by Richard II ; became a rebel leader when Lord Grey of Ruthin seized his estates, and Parliament would not give him any redress ; laid waste the lands of Grey and killed his agents and tenants ; headed a Welsh rebellion, calling himself Prince of Wales ; captured Lord Grey and Sir Edmund Mortimer at Pilleth in 1402 ;

released the latter, who married his daughter ; joined the conspiracy of Mortimer and Hotspur to place the fifth Earl of March on the throne ; was unable to join Hotspur at Shrewsbury ; kept up desultory fighting, repulsing the English on several occasions ; grew very powerful with French help ; was ultimately defeated ; became reconciled to Henry V ; supposed to have died of starvation in the mountains.

13. Sir Richard Vernon :—of Shipbrook, Cheshire ; member of the famous Vernon family, which came over from Vernon (in Normandy) with William I ; joined the rebellion of the Percys ; fought at Shrewsbury ; was captured and beheaded on the Monday after the battle.

14. Sir John Falstaff :—See *Introduction*.

15. Poins :—French says :—‘As this favourite companion of Prince Hal is evidently of more gentle blood than Gadshill or Bardolph (‘the worst they can say of me is that I am a second brother’ ; 2 *Henry IV*), it is probable that Shakspeare intended him for a cadet of the family of Poyntz, one of high antiquity, found in Domesday Book, under Gloucestershire’.

16. Peto :—One of the associates of Prince Henry who were of superior social status. ‘Peto’ is the name of an ancient Warwickshire family.

17. Bardolph :—One of the Stratford contemporaries of Shakspeare was George Bardolph.

18. Lady Percy :—Elizabeth Percy ; eldest daughter of Edmund Mortimer, third Earl of March, by Philippa Plantagenet, grand-daughter of Edward III. [Though her name was Elizabeth, Hotspur always addresses her as ‘Kate’].

19. Lady Mortimer :—Daughter of Owen Glendower ; married to Sir Edmund Mortimer (see above). Wrongly described as ‘wife of Lord Mortimer’. French says that neither Welsh histories nor English genealogies bear out this supposed marriage between Sir Edward Mortimer and a daughter of Glendower. In a Latin history of *The Life and Reign of Richard II*, it is, however, stated that in 1402 a solemn betrothal took place between

INTRODUCTION TO NOTES

Lord ('Dominus') Edmund Mortimer and a daughter of Owen Glendower.

* TIME ANALYSIS OF THE PLAY

The period of time covered by the play is not more than three months. It includes ten historical days, three 'Falstaffian' days, and intervals.

Historical Days.

First Day. *Act I, Scene i.* London. News of the Battle of Homildon Hill &c.

Interval: a week [?].
Hotspur comes to Court.

Second Day. *Act I, Scene iii.* At Court. The Percys quarrel with King Henry, and plan their rebellion.

Interval: three to four weeks.

Third Day. *Act II, Scene iii.* Warkworth Castle. Hotspur insists on setting out and joining the confederates at Bangor.

Interval: a week. Hotspur and Worcester reach Bangor.

Fourth Day. *Act III, Scene i.* Bangor. The confederates complete their arrangements for the rebellion.

Falstaffian Days.

First Day. *Act I, Scene ii.* London. Falstaff, Prince Hal, & Poins. The Gadshill robbery is planned.

Second Day. *Act II, Scene i.* At the Rochester Inn. *Act II, Scene ii.* The robbery at Gadshill.

Second Day. (continued). *Act II, Scene iv.* The Boar's-Head Tavern, Eastcheap. Prince Hal, Falstaff, &c., at night.

Third Day. *Act II, Scene iv.* Prince Hal, Falstaff, &c., in the early morning.

Interval : about a fortnight.

Fifth Day. *Act III, Scene ii.* At Court. Prince Hal interviews the King. News of the movements of the insurgents received. [This day is a continuation of the third Falstaffian day].

Third Day. (continued).
Act III, Scene ii. At Court.

Sixth Day. *Act III, Scene iii.* Eastcheap. Prince Hal informs Falstaff that he has been appointed to a charge of foot. [This day is the day next to the fifth day].

Interval : a week.

Seventh Day. *Act IV, Scene i.* The Rebel Camp near Shrewsbury.

Interval : a few days.

Eighth Day. *Act IV, Scene ii.* Near Coventry Falstaff with his ragged regiment.

Ninth Day. *Act IV, Scene iii.* The Rebel Camp. Blunt comes from the king with an offer of peace. *Act IV, Scene iv.* York. The Archbishop sends letters to his friends.

Tenth Day. *Act V, Scenes i—v.* The Battle of Shrewsbury.

NOTES

ACT I, SCENE i.

(1) All the serious characters in the play either appear in this scene or are referred to, terse and appropriate descriptions being tagged on to their names ('noble Mortimer', 'irregular and wild Glendower', &c.). (2) The condition of the country is also briefly described. The Welsh and the Scotch are in revolt; the former being victorious while the latter have been crushingly defeated for the time being. (3) There is a hint of that quarrel between the King and Hotspur which is to lead up to the rebellion of the Percys—the main source of action in the play. (4) Shakspeare shows great artistic skill when he makes the king talk and receive messages, for in this way the necessary facts are told to the audience. (5) The king's reference to his intended visit to Palestine links up the play with *Richard II*, where he says 'I'll make a voyage to the Holy Land To wash this blood off from my guilty hand'. (6) Two of the convictions of the king are delusions. He thinks there will be no more of civil war, and he has a poor opinion of the Prince of Wales. But as a matter of fact serious troubles lie ahead, and Prince Henry turns out to be fully worthy of his rank and prospects.

The play opens with the receipt by Henry IV of the news of the defeat of the Scots by Hotspur at Homildon Hill ('Holmedon') on September 14, 1402. Henry IV became king in September, 1399. Richard II died (probably) in February 1400; but Shakspeare makes Henry IV say that only twelve months have elapsed since he first thought of going to Palestine.

Lines 1—4. [The king declares his intention of leading an expedition to Palestine. He says:—'Although it is obvious that England has been seriously weakened and distressed (by the recent civil strife), it should be

allowed to enjoy, in its present frightened condition, a short period of peace and then, before it has quite regained its normal calm, it will have to make proposals of fresh wars to be undertaken in a far-distant land (i.e. Palestine)']. Henry IV thought of recapturing Jerusalem from its Mussulman conquerors.

Henry IV wanted to adopt the familiar ruse of launching on a foreign war in order to dissipate political discontent at home. *Shaken*—disturbed, weakened. *We are*—we actually are. The 'we' is the royal 'we'; practically=our country. *Wan*—pale, exhausted. [England is compared to a person whose health has broken down and whose face has become pale]. **Find we pant*—i.e. let the country have a short period of peace. *Frightened*—frightened (by civil wars, as a hunted animal might be by pursuing hounds). *Pant*—take breath; recover breath by gasping. *Breathe . . . of*—gaspingly announce. *Breathe*—utter softly, whisper. *Short-winded*—whose *wind* (i.e. breathing power) is easily exhausted; here=broken; interrupted by gasps. Transferred epithet; 'peace', not 'accents', is 'short-winded'. *Accents*—words (synecdoche); proposals, announcements. *Broils*—wars. [Now=tumults]. The 'old' broils are the civil wars during Richard II's reign. *Stronds*—(another spelling of) strands; seashores. Henry IV and his invading army would have to land first on the sea-coast of Palestine. *Afar*—far. Adverb.

Lines 5—9. [Henry IV hopes to put an end to civil strife in England by setting out on a crusade against the Saracens in Palestine. He says:—'There shall no more be civil war in England. The pores of the soil of this country, although they are eager to suck up spilt blood, will no longer get the chance of staining the surface of that soil with the blood of its own children (i.e. Englishmen). War, which causes the ground to be cut up into trenches, will no longer be tolerated; it will not, therefore be necessary to dig hollows along the fields, nor

* 'Find' is present subjunctive; it expresses 'what is desired or requested of a number of persons, including the speaker'.

'will the tender flowers be crushed under the iron-shod hoofs of the dashing war-horses of two fighting armies'].

No more the &c.—In modern prose, it would be 'no more shall the &c.' **Thirsty entrance*—parched mouth, heat-cracked pores. *Entrance*—mouth; cracks and crannies. *Daub*—smear, stain (with a sticky substance, such as fresh blood is). *Her*—refers to 'soil', which is personified. *Lips*—surface (metaphor). *Trenching*—entrenching, throwing up breastworks; here=which requires trenches to be cut (for the defence of encampments). *Channel*—cut into channels, furrow. [The idea is: the fields will now be dug up for tilling, not for raising ramparts, and the channels, instead of flowing with blood, will supply the fields with water]. *Bruise*—crush. In riding=ride recklessly. *Armed*—plated; shod with iron plates. *Hostile paces*—hostile pacers; hostilely pacing steeds (metonymy); cavalry advancing against each other in regular formation. [A horse is said to 'pace' or 'amble' when it moves by lifting the two feet

* In *Genesis*, IV.11, Cain is 'cursed from the ground, which hath opened her mouth to receive thy brother's blood from thy hand'. Cf. also 'Thy brother's blood the thirsty earth hath drunk' (3 *Henry VI*). The Arden editors have the following excellent note:—

'This passage appears to have been based upon (a) memories of the text of *The Scottish Historie of James the Fourth*, and (b) a concept of folklore: (a) *James the Fourth*, V. i: "The thirsty earth is broke(u) with many a gap", and V. vi: "this thirsty soil choked up with blood". (b) The concept of an earth deity [whose lips the thirst of the parched soil causes to be daubed with blood]. "The thirsty earth is broke(n) with many a gap" would appear to have suggested the image "The thirsty entrance of this soil", the word "entrance" being here employed as a collective name for the "many a gap" in the parched earth. The difficulty that has been found in the passage arises from the blending of two concepts of "the soil", and from the personification of the material soil ("thirsty") as well as of the earth deity ("her lips"). The reduction in the scale of the imagery from "choke up with blood" to "daub the lips with blood" is in harmony with the rationalizing spirit of Shakspeare's art. The attribution of personality to the soil is a survival from the ancient worship of Mother Earth'. Human sacrifices were till recently offered by many wild tribes (e.g. the Khonds in India) to ensure the fertility of the soil.

on one side together ; but 'pace' is here used in the general sense of 'advance', 'charge'].

Lines 9—18. [Those Englishmen who have hitherto been fighting among themselves shall now fight together against a common enemy. Englishmen, though endowed with the same mental and moral qualities and sprung from the same stock, having forgotten that they have the same interests, have been for some time divided into two hostile groups. Like shooting stars, which, though they are also alike in attributes and composition, collide in the upper regions of the air, these two groups have been recently facing each other in the battlefield, their eyes glaring hate and defiance ; and in these civil wars, which, having been waged with fierce animosity, have convulsed the whole country, there has been savage slaughter of our countrymen by themselves. But now the same Englishmen, recognizing that they have identical interests, shall, as is most proper, fight side by side and, instead of having to confront friends, kinsmen, and relatives, shall march together in the same direction to meet a common enemy. War shall no more wreak its destructive fury on ourselves : it shall no more be a carelessly sheathed knife that wounds the very person who carries it for protection].

Those opposed eyes—In l. 10, = 'the eyes of those who opposed each other' (transferred epithet) ; but in the rest of the sentence, = 'the warriors who stood ranged against each other' ('eyes' = warriors, by synecdoche). *In l. 10, 'eyes' and 'meteors' (= shooting stars) are compared together, because they are both brilliant. Afterwards, when 'eyes' means 'warriors' and 'meteors' means 'atmospheric phenomena in general', the comparison remains valid, because both 'warriors' and 'atmospheric phenomena' have respectively the same attributes ('one nature') and the same origin ('one substance'). *The meteors of a troubled heaven*—(1) the shooting stars that flash across the upper regions of the atmosphere, which then seem to be in a disturbed state ; (2) the various phenomena seen in the sky (e.g. rain, hail, thunder, and

* The image is quite vivid, though 'eyes' are found to 'march'.

lightning), when atmospheric conditions are disturbed. ['Meteors' in the sense of 'shooting stars' are small bodies of matter that whirl about in outer space at a high velocity and, coming in contact with the earth's atmosphere, become white-hot by friction. They are seen miles above the earth's surface]. *'Troubled heaven' is best taken as a reference to the periodic brilliant displays of shooting stars, which take place when the earth crosses the orbit of a meteoric stream. *All bred*—being all of one nature (i.e. character, qualities) and being bred of one substance (i.e. 'sprung from the same stock' in regard to the warriors who were all Englishmen, and 'composed of the same substance' in regard to 'meteors'). Florio, following the scientific knowledge of the day, defines 'meteors' as follows:—'*Meteors*, certain imperfectly mixed bodies, consisting of vapours drawn up into the middle region of the air, and set out in different forms; as rain, hail, snow, wind, thunder, and lightning, blazing (i.e. shooting) stars, &c.' (*The New World of Words*). *Intestine shock*—civil war (by which Henry IV wrested the crown from Richard II). [*Intestine*=internal. *Shock*=the opposing of force to force]. *Furious*—fierce, angry. *Close*—close grapple; hand-to-hand encounter. A technical word taken from the language of wrestling. *Civil butchery*—the cruel and senseless slaughter of civil war. [*Civil*=which affects, or takes place between, citizens of the same country; in the course of civil war]. *In mutual well-beseeming ranks*—in battalions in which both parties, very properly, have their place. *Mutual*—combined; standing in the same relation to both parties, i.e. having a common interest. *Well-beseeming*—very seemly. *Acquaintance, kindred*—Both are collectives. 'Acquaintance' is used in the sense, now rare, of 'persons with whom one is acquainted'. [Thackeray has 'all the carriages of all our acquaintance']. †*Allies*—(archaic for)

* Deighton refers to the old belief that 'among the portents and omens of troublous times, there was sometimes to be seen in the sky the reflection of contending armies' and quotes from *Julius Cæsar*:—'Fierce fiery warriors fought upon the clouds, In ranks and squadrons and right form of war, Which drizzled blood upon the Capitol'.

† Ben Jonson twice has 'kindred and allies' (*Every Man Out*

relatives. Very likely, here=friends, supporters (as now). *Edge*—cutting weapon, tool, sword (by synecdoche). Cf. *Coriolanus* :—‘Stain all your edges on me’. *Ill-sheathed*—the blade of which is not properly encased, i.e. protected with a *sheath* (or cover). *His*—(archaic for) its. *Master*—owner.

Lines 18—27. *Therefore*—because I want to put an end to civil war. *Sepulchre*—tomb. A cave outside the walls of Jerusalem is supposed to be the place where the body of Jesus Christ lay between his crucifixion and his resurrection. Helena, mother of Constantine the Great, had a church built over it. The object of the Crusaders was to regain possession of the holy places of the Christians. *CONSTRUCTION :—we shall forthwith levy a power of English as far as to the sepulchre of Christ, (as) whose soldier now we are impressed (and) under whose blessed cross we are engaged to fight. ‘Soldier’ is a predicate noun (nominative) after ‘impressed’. *Whose soldier now*—Henry IV had been to Jerusalem as a pilgrim in 1393. Those who are active Christians are ‘soldiers of Christ’. The Crusaders were therefore ‘soldiers of Christ’. *Under whose blessed cross*—in defence of the holy faith taught by whom ; under the Crusaders’ standard. The cross is a religious emblem of the Christians, because it is a model of that on which Jesus was crucified. It was also added by the Crusaders to their war standards. *Impressed*—compelled into service ; enrolled on oath. *Engaged*—pledged, oath-bound. See quotation from *Richard II* in *Introductory Note* (5) above. *Power*—army ; fighting force. *English*—Englishmen. †*Levy as far as to*—(pregnant construction for) raise and lead as far as to. *Moulded*—shaped. They were destined from birth to be Crusaders. The ‘arms’ would not actually ‘chase’ the pagans, but they would be strong enough to

of *His Humour* and *Sejanus*). Byron, in one of his letters, uses the phrase ‘kith, kin, and allies’.

* Wright and the Arden Editors supply ‘we are’ after ‘whose soldier now’ and assume an anacoluthon.

† Cf. Gosson :—‘Scipio before he levied his force to the walls of Carthage’ (*School of Abuse*).

put them to rout, after which the 'chase' (or pursuit) would begin. *Chase in*—drive out from. *These*—used in contempt. *These pagans*—these non-Christians who are in possession of the sepulchre of Christ. *In those holy fields &c.*—Shakspeare here uses the language of orthodox Christianity. *Holy*—because Jesus was born, lived, and died in that country. *Acres*—wide extent. *Those blessed feet*—the feet of Christ, our blessed Saviour. *Fourteen hundred years ago*—The king is speaking in A.D. 1399. *Were nailed on the bitter cross*—When a person was crucified, his hands and feet were either bound to the cross with cords or nailed to it with iron spikes. On the strength of a passage in the last chapter of *Luke*, it has been assumed that Christ's hands and feet were nailed to the cross. *Bitter*—because crucifixion was a savage torture and a cruel humiliation. [Cicero wrote that even the bare mention of crucifixion was unworthy of a Roman citizen and a free man]. **For our advantage*—for the salvation of the human race. Those who take advantage of Christ's expiatory sacrifice of his own life are, according to Christian doctrine, redeemed from sin and the consequences of sin, and ultimately delivered even from death. [The Church of the Holy Sepulchre was founded in 333. The Persians took Jerusalem in 614. The Caliph Omar captured it in 637. The Seljuk Turks occupied it in 1077. When the crusades began, Godfrey of Bouillon took it in 1099, but Saladin recovered it in 1187. From 1247 onwards it was in the hands of the Egyptians. Sultan Selim I captured it in 1517].

Lines 28—30. *This our purpose*—this plan of ours. *A twelvemonth*—This is the reading of the Folios. [In the Quarto reading 'is twelve month old', 'month' may be a collective after a numeral (as in 'six fathom deep') or the old genitive plural]. Historically, nearly three years have elapsed. See second paragraph of *Introductory Note* to this Scene. *Bootless*—of no use (since it is already known). [*Boot*=advantage, profit]. *We will go*

* Cf. 'Even as the Son of Man came not to be ministered unto but to minister, and to give his life a ransom for many' (*Matthew*, xx. 28).

—we intend to go. That has been decided long ago. Merely re-affirming that decision is of no use. (We want to know how far arrangements for the expedition have progressed). *Therefore*—for that (purpose); in order merely to tell you that we intend to go to Palestine.

Lines 30—33. *Then*—since it is already settled that we are going to Palestine. *Let me hear of you*—tell me. *Gentle*—‘used in polite address or as a complimentary epithet’ (Onions). **Cousin*—a term used by sovereigns in formally addressing a nobleman of their own country (or a sovereign of another country). Westmoreland had married a half-sister of Henry IV. *Our council*—i.e. the members of the Royal Council; the privy councillors. These were ‘the royal ministers and confidants by whose advice and co-operation the government was then carried on’. During the weak reign of Richard II, the Royal Council had become very powerful. *Did decree*—(authoritatively) decided. †*In forwarding this dear expedience*—for helping forward this momentous enterprise; as regards quickly completing the arrangements for this expedition, which is one of vital urgency. *Dear*—eagerly desired, urgent. [Hudson explains ‘dear’ as=‘on which the king has set his heart’]. *Expedience*—expedition, enterprise (with additional implication of its primary sense of ‘haste’, ‘that which requires haste’, which is echoed in the next line).

Lines 34—42. *Liege*—sovereign lord (to whom allegiance is due). *This haste*—this matter that calls for haste. *Was hot in question*—was very earnestly discussed. [*Hot*—hotly, earnestly. An adverb here. *Question*=consideration]. †*Limits of the charge*—(1) conditions defining the scope of the undertaking (*limits*=limitations; and *charge*=burden, responsibility); or

* In Shakspeare, ‘cousin’ generally means any collateral relative other than brother or sister.

† Some editors explain ‘dear expedience’ as =haste we desire so much.

‡ Other suggested interpretations are (1) assignments of the military commands (‘charge’=military command); and (2) terms of the instructions to be given to the commanders (‘charge’=order, mandate).

(2) estimates of the maximum expenditure to be incurred (*limits*=bounds, estimates; and *charge*=expense). *Set down*—laid down. *But*—only. *All athwart*—(1) to the utter baffling of our plans ('athwart'=thwartingly); or (2) altogether unexpectedly ('athwart'=perversely; according to a perverse disposition of Fate). *Post*—courier; messenger. *Loaden with heavy news*—bearing sad news. *Loaden*—loaded. The news was a 'heavy' burden for him. *Heavy*—distressing, saddening (with pun on the sense of 'weighty'). *Whose worst*—of which (news) the worst. **Hcrefordshire*—a midland county on the Welsh border. *Irregular*—lawless; rebel. He did not obey the laws of the English King. *Wild*—turbulent. *Was taken*—was taken captive. *Rude*—ungentle; who treats people harshly. *That Welshman*—Glendower. *Butchered*—(being) savagely slaughtered. The reference is to the Battle of Pilleth (June 22, 1402).

Lines 43—46. *Whose*—antecedent is 'people'. *Corpse*—corpses.† Plural. CONSTRUCTION:—There was done such misuse &c. *Upon whose corpse there was done*—whose corpses were subjected to. *Misuse*—ill usage. *Beastly*—brutal. Or perhaps an adverb=beastlily, abominably. *Transformation*—change of appearance; disfigurement (by mutilation). In apposition to 'misuse'. ‡*Without much shame*—without offending grossly against decency. *Retold*—i.e. described in the words of the messenger. *Spoken of*—(precisely) indicated.

Lines 47—48. *Tidings*—news. Both singular and plural. *Broil*—battle. *Brake off*—brought to an end. 'Brake' is archaic for 'broke'. *Our business for the Holy Land*—your discussion of our scheme for leading an expedition to Palestine. 'The Holy Land' is Western Palestine, especially Judaea, where are situated the sacred places of the Christians.

* Pronounced 'Harfordshire'.

† 'The plural and possessive cases of nouns in which the singular ends in *s*, *se*, *ss*, *ce*, and *ge* are frequently written and still more frequently pronounced, without the additional syllable' (Abbott).

‡ These mutilations, it is hinted, took the form of *post mortem* emasculation.

Lines 49—61. *This match'd with other did*—i.e. this news *matched with* (=joined with, coupled with) other news (i.e. news of an engagement between the Earl of Douglas and Hotspur) did break off &c. (i.e. made us give up for the present the idea of an expedition to the Holy Land). The reference is to the Battle of Homildon Hill (September 14, 1402). *Gracious*—a courteous epithet. *Lord*—sovereign. *Uneven*—rough; disconcerting, embarrassing. *Unwelcome*—unpleasant. *Thus it did import*—this was its purport. *Import*=bear as its purport; express, state. *Holy-rod day*—Holy-Cross Day, September 14th. 'Holy rod' means the cross on which Christ was crucified. A portion of it was supposed to have been found on September 14, 326; and on the same day in 629, a piece of this, carried off by king Khusrau of Persia, was recovered by the Emperor Heraclius. So this day was observed as a Church feast.

N. B. Although this battle was fought some time after that at Pilleth, it is assumed to have already taken place.

**Hotspur*—Harry Percy, who was a daring and impetuous fighter, was surnamed 'Hotspur', because from the age of twelve 'his spur was never cold': he seldom rested in one place, constantly riding hard and spurring his horse on and on. *There*—i.e. in the north. *Archibald*—Earl Douglas. *Ever-valiant and approved*—who has in battles always given proof of his boldness. *Approved*—tried, tested (in battles, as regards his valour). *Holmedon*—i.e. Homildon (or Humbleton) near Wooler in Northumberland. At Homildon Hill, a Scottish raiding force under the Earl of Douglas and Murdoch Stewart was intercepted and surprised by the Percys. After an hour's fight, the English archers routed the Scots. *Did spend a sad and bloody hour*—fought an hour's grim fight, in which many were slain. [*Sad*=serious; i.e. in which severe fighting took place]. *As by discharge . . . was told*—as was stated by the messenger, who based his report on the sound of heavy firing that he had heard and from which

* 'Hotspur' now means a rash, headstrong person.

he thought it probable that a hot and sanguinary battle was being fought. *Artillery*—cannon. In Shakspeare's time, 'artillery' meant bows as well as guns; but the reference here is to cannon (as 'villanous saltpetre' and 'vile guns' in Act I, Scene iii clearly show). This, however, is an anachronism, for, though siege guns had been employed as far back as the days of Edward III, field artillery had not come into use in England at the time of the battle of Homildon Hill, in which, as Holinshed observes, the Scots 'were quite vanquished or put to flight with violence of the English shot'. Either Shakspeare took Holinshed's 'shot' of arrows to mean discharge of artillery; or, as is more likely, he, for the sake of better dramatic effect, substituted artillery for it. His references to artillery are as a rule independent of chronology. *Shape of likelihood*—the picture he formed in his mind of what was probable; probability, reasonable conjecture. *News*—singular ('was') in this line, but plural ('them') in the next. In current usage only singular. *For*—(I am saying that the news was told 'by shape of likelihood') because. *He that brought them*—he who brought the news; the 'post from Wales'. *In the very heat contention*—exactly at the moment when the battle between the armies of Hotspur and Douglas had reached its fiercest and most impressive stage. *Heat*—hotly contested stage. *Pride*—best condition; highest pitch. *Did take horse*—i.e. rode away. *Uncertain*—not being sure; qualifies 'he'. *Issue*—ultimate result (of the battle). *Any way*—either way, on either side; i.e. he could not definitely say of either party that it had won or lost. [Or 'uncertain any way' may mean 'not in the least sure'; 'any way' being=in any degree or respect. See I. iii. 75 below. Cf. Tennyson:—'How should I soothe you any way?'].

Lines 62—66. To Westmoreland the news of the Battle of Homildon Hill was 'uneven and unwelcome', although he did ~~not~~ know which side won in the end. But the king announces that Blunt has brought 'smooth and welcome news', because the Scots have been 'discomfited'. *True*—truly, really. Adverb. *Industrious*—active; diligent. *New lighted*—who has just alighted (i.e. got down). *Lighted*=descended. *Stained*—splashed, spat-

tered. *The variation of each soil*—each variation (= variety) of the soil ; every different kind of mud. The hint is that Blunt has come by the shortest route (riding over sticky soil, through puddles, and across swamps, where necessary) and has not yet had time to brush his clothes. *Betwixt*—(poetical for) between. *This seat of ours*—our palace in London. *Smooth*—even ; pleasant. 'Smooth and welcome' are antithetical to 'uneven and unwelcome'.

Lines 67—70. *Discomfited*—undone in battle ; thoroughly defeated. *Balked* (pr. *bawkt*)—heaped up ; lying piled in a heap. A 'balk' is a level ridge or bank of turf left unploughed between two furrows. *In*—on. The construction is 'Sir Walter did see ten thousand &c.'.

Lines 70—77. *Mordake, the Earl of Fife*—i.e. Murdac (or Murdoch) Stewart, Earl of Fife ; eldest son, not of the Earl of Douglas, but of Robert Stewart, first Duke of Albany and governor of Scotland ; taken prisoner at the Battle of Homildon Hill, 1402 ; exchanged for Hotspur's son, the second Earl of Northumberland, 1415 ; second Duke of Albany and governor of Scotland on the death of his father, in 1420 ; suspected of secretly obstructing the release of James I of Scotland ; executed in 1425 for corruption and oppression as governor. [Shakspeare, misled by the omission of a comma a printer's error—in Holinshed's text, calls him 'eldest son to beaten Douglas']. *Beaten Douglas*—i.e. the Earl of Douglas, who was defeated by Hotspur. *The Earl of Athol*—This can only mean *Walter Stewart, first Earl of Atholl, second son of Robert II ; lord of Brechin ; keeper of Edinburgh Castle ; Earl of Caithness and Strathearn ; executed in 1437 for joining a plot for the assassination of James I of Scotland. [It is doubtful if he was Earl of Atholl in 1402, the date of the battle, for the title had been resigned to the Crown in 1341 and was not revived till 1408. But Rymer, *in his *Foedera*, mentions the grant to 'Walter Stewart, Earl of Atholl

* Holinshed has probably confused this Earl with Sir William Stewart of Jedworth, Sheriff of Teviotdale, who was captured at Homildon Hill and executed by Hotspur.

and Caithness' of a safe-conduct as far as Canterbury, which bears the date, June 8, 1404]. *Murray*—Sir Thomas Dunbar (Randolph?), second Earl of Moray; died 1332. *Angus*—George Douglas, first Earl of Angus (1380—1403); only son of George Douglas, first Earl of Douglas, by Margaret Stewart, Countess of Angus (in her own right). *Menteith*—Murdac Stewart, Earl of Fife (see above), was also Earl of Menteith, his mother Margaret Graham being Countess of Menteith in her own right. [Holinshed has made a mistake in making the Earl of Fife and the Earl of Menteith different persons; and Shakspeare has blindly followed him]. *Is not this &c*—do not so many persons of high rank form a decent capture. *Spoil*=booty. *Gallant*—excellent (with additional idea of 'won by noble daring']. *Prize*—what is seized in war. Not now applied to prisoners. *In faith*—indeed. *It is a conquest &c*.—it is a victory such as a king might be proud of having won. [Westmoreland uses 'prince' in the former sense of 'sovereign ruler'. The king is, however, led to think of the Prince of Wales, because the word also had the current sense of 'male member of a royal family'].

Lines 78—86. [On hearing Westmoreland describe Hotspur's victory as one that a prince might boast of, Henry IV regrets that, compared with Hotspur, his own son is a scamp and a scapegrace. He says:—'Yes; Hotspur's victory is certainly one of which a prince might be proud. But in talking to me of what would be creditable to a prince, you remind me of the shameful life led by my own son, Harry, and make me feel sad. You also stir up sinful thoughts in my mind, for I begin to envy the Earl of Northumberland, the father of a son who is graced with divine favour to such an extent, who is being always praised for his noble deeds, who towers far above all his associates, and who is not only the pet darling of Fortune and has good luck on his side but is also an object of pride to her, for he fully deserves that luck and turns it to noble use. My lot is exactly the reverse of that of the Earl of Northumberland: if I compare my son with his, I find that praise is showered on his Harry while an evil repute attaches to the name

of my Harry for his dissolute conduct and disgraceful ways'].

Yea—yes ; you are right. *There*—in telling me that Hotspur's victory is one of which a prince might be proud. *Blest*—blessed (by Heaven). *Who is the theme of honour's tongue*—of whose glorious deeds honour loves to talk ; who has won great glory by his noble deeds. *Theme*—subject, topic. *Tongue*—speech (by metonymy) ; praise. *Amongst a grove*—in the midst of a group of trees. *Straightest*—most erect, tallest. Hotspur is the noblest of all his associates. *Sweet*—gracious (to Hotspur). *Fortune*—the goddess of luck. *Minion*—darling, favourite, pet. This word did not formerly have the bad sense it now has. *Her pride*—the object of her pride ; one of whom she is proud. *By looking . . . him*—when I think of all the praise that is heaped on him. *See riot &c.*—feel (by contrast) how evil is the reputation my own Harry has earned by his dissolute and disgraceful conduct. *Riot*—vicious living ; dissipation. *Dishonour*—disgrace ; ignominy. *Stain the brow*—sully the reputation. Among the ancients, wreaths were bound round the brows of victors at games or poetical contests. Cf. V. iv. 72-73 of this play. ['Stain the brow' also implies 'disfigure the face', and refers to the telltale looks of drunkards and debauchees. In Shakspeare 'brow' often means 'face' (by synecdoche)].

Lines 86—89. [Comparing the Prince of Wales's riotous and disgraceful conduct with the noble heroism of Hotspur, Henry IV wishes that fairies had exchanged one for the other when they were both in their cradles. 'How I wish it were possible to prove that Hotspur is my son and a Plantagenet while the Prince of Wales is Northumberland's son and a Percy ! How I wish it were possible to prove that a fairy, wandering about at night as fairies do, had substituted one for the other when both were little babies and lay tucked up in their cradles'].

O that—how I wish. *Night-tripping*—taking excursions at night ; or (perhaps) dancing at night.* 'Fairy

* Ben Jonson has :—'There came tripping upon the lawn a bevy of fairies attending on Mab, their queen, who falling into an artificial ring, began to dance a round'.

time' is from midnight to the rising of the morning star ; and fairies were supposed to dance in a ring on the grass at night. ['Trip'=walk or dance with quick light tread (C. O. D.) ; Milton has 'Come, and trip it as ye go On the light fantastic toe']. *In cradle-clothes*—while they were wearing clothes such as infants sleeping in cradles wear ; when they were small children. *Cradle*=cot for children. Fairies were supposed to love children and to carry them off from their cradles, leaving misshapen elf-children in their stead. *Lay*—slept. *Mine*—my child. *Percy*—family name of the Earls of Northumberland. *Plantagenet*—a surname or nickname of the Kings of England from Henry II to Richard III. These kings were said to be of the Plantagenet dynasty, because Geoffrey, Count of Anjou and father of Henry II, wore a sprig of the *planta genista* (broom plant) on his cap (either as a token of his love of outdoor sports or to indicate the humble origin of the house of Anjou, which was founded by a woodman of Rennes).

N. B. Shakspeare makes it appear that Hotspur and Prince Hal were of nearly the same age. Historically, Hotspur was twenty-three years older than the Prince and three years older than even Henry IV.

Lines 90—95. *Then*—if it could be proved that a fairy had exchanged Hotspur and the Prince of Wales when both were little children. *Let him thoughts*—let me not think of the Prince of Wales. *Let him from*—let him be out of. A verb of motion is often omitted after adverbs and prepositions of direction. *Coz*—(affectionate contraction of) cousin. See on l. 31. *Adventure*—hazardous enterprise ; the engagement at Homildon Hill. *Surprised*—taken captive. **CONSTRUCTION**—He keeps to his own use the prisoners *which* (=whom) he hath surprised in this adventure. *To his own use*—for his own profit. Prisoners were 'profitable', because they were often ransomed. A legal phrase. A is said to hold property to the use of B when he is in possession of that property but has to hand over the rents and profits to B. *Sends me word*—informs me. *Word*—news, message (synecdoche). *I shall have none*—I am to have (according to his desire) none of the prisoners. *But*—except.

N. B. By the law of arms then in force, whoever took a prisoner was entitled to any ransom that might be paid for him, unless the prisoner was of high rank and his ransom exceeded 10,000 crowns, in which case the commander took the lion's share of it. Prisoners of royal blood belonged to the king as part of his special military prerogative. Mordake, being a prince of royal blood, belonged to Henry IV ; and the rest of the prisoners could be rightfully claimed by Hotspur. But, as already pointed out, Shakspeare did not take Mordake to be a royal prince ; nor does he seem to have known the law of arms referred to above, for in Act I, Scene iii, neither Hotspur, nor Northumberland, nor even the shrewd diplomat Worcester is found to urge it in justification of Hotspur's retention of the prisoners.

Lines 96—99. [On learning that Hotspur would not cede to the king any of the prisoners other than Mordake, Westmoreland explains to the king that Hotspur is acting according to the advice of Worcester. What Hotspur has written has been dictated by his uncle, the Earl of Worcester. Hotspur's attitude is the result of his association with Worcester, whose ill will towards the King is all-comprehensive and shows itself in every act and thought of his. This malice not only makes Worcester himself conceited and defiant but also prompts him to incite young men (like Hotspur) to be presumptuous and provocative in their dealings with King Henry].

This is—this attitude of Hotspur's is the result of. *His uncle's*—Worcester's. *This is Worcester*—this betrays the handiwork of Worcester. *Malevolent to you in all aspects*—hostile to you in every way ; all whose activities, whatever their direct aim, shed an influence that is harmful to you. The metaphor is from astrology, which teaches that the position of the planets and stars has an occult influence on human affairs. A planet or star is 'malevolent' (i.e. shows ill will) to a person, when the influence it exerts is harmful to him. An 'aspect' (*literally* = sight, glance) is, first, the way in which the planets, from their relative positions, look upon one another, i.e. the position of a heavenly body in reference to other similar bodies at a given time,

and then the influence, good or bad, it has by reason of that position. *In all aspects*—‘in every position and through every influence’ (Herford). ‘Aspect’ is in Shakspeare always accented on the second syllable. *Which*—Worcester’s, being ‘malevolent to you in all aspects’. *Him*—Worcester. *Prune himself*—think highly of himself (and so behave defiantly). *Prune* (now usually spelt ‘preen’)—A bird is said to *prune* itself when it trims or dresses its feathers with its bill, or (as here) when it angrily ruffles up its feathers in preparing for a fight. *Bristle up*—cause to stand upright (like *bristles*, i.e. the stiff hairs on a hog’s back and sides) in a temper of hostility. *Bristle up the crest of*—rouse to hostility the proud spirit of. *Crest*—plume, tuft of feathers (on a bird’s head). A symbol of pride and daring ; cf. ‘crest-fallen’. *Youth*—young men (e. g. Hotspur). Metonymy. *Your dignity*—your high rank as king.

Lines 100—108. *But*—although Hotspur has been insolent to me (at the prompting of Worcester). *Sent for him*—summoned him to me. *Answer this*—explain his conduct (in refusing to hand over the prisoners to me). *Neglect awhile*—leave unfulfilled for a time. *Holy purpose*—plan of leading a crusade to Jerusalem. [Henry IV apparently knew, at the beginning of the scene, of the revolt of the Scots, the Battle of Homildon Hill, and the defiant attitude of Hotspur. That he gives up his idea of ‘forthwith’ leading an English army to Jerusalem is perhaps to be explained by his knowledge of Glendower’s success at Pilleth and by his anxiety, real or assumed, to respect the decision of his Council (see ll. 47-48)]. *We will hold our Council*—we want to hold a sitting of the Royal Council. *Windsor*—a town on the Thames, some twenty-three miles above London. Windsor Castle, the royal palace there, was founded by William the Conqueror and enlarged and beautified by Edward III. Windsor Forest, the royal hunting-grounds, is quite close to it. *So*—to that purpose. *Lords*—the members of the Council. *With speed*—soon. *Is to be*—will have to be, ought to be. *Than out of anger can be uttered*—than can issue out of my mind when I am so put out (on account of Hotspur’s insolence) ; than I can decide upon and proclaim publicly in my pre-

sent angry mood. *Uttered*—put in circulation (as coin is), offered to the public ; said or done in public.

ACT I, SCENE ii.

This is a gay scene, which sets off the gravity of the previous (and the succeeding) scene. The Prince is the link between the king and his ministers on the one hand and Falstaff and other boon companions of his own on the other. The scene as a whole is in prose because it is frivolous ; and its concluding portion is in verse, because the Prince speaks seriously, warning the audience that he is not the worthless and disreputable rake his father takes him to be. Beyond the hatching of the plot to rob the travellers (and of the counterplot to rob the robbers), there is no action in this scene : the dialogue merely enables us to understand the characters of Falstaff and the Prince.

Stage Direction :—This scene takes place in ‘an apartment of the Prince’s’. According to tradition, the Prince resided in Cold Harbour, a mansion near Eastcheap ; and perhaps this was where this scene is supposed to take place. Halliwell assigns it to ‘The Painted Tavern in the Vintry’, where the Prince and his gay companions were said to resort.

Lines 1—11. The Prince playfully (and sarcastically) replies to Falstaff’s question. [Falstaff’s whole business in life was to eat, drink, and associate with bawds and prostitutes. What did it matter to him what the time of the day was?]

Hal—(affectionate contraction of) Henry. Falstaff always addresses the Prince as ‘Hal’. **Fat-witted*—dull-witted, stupid. *With*—on account of. *Sack*—‘general name for a class of white wines formerly imported from Spain and the Canaries’ (Onions) and drunk by all

* ‘Fat’ and ‘thick’ are often used as pejoratives in compounds of this type. ‘Lean-witted’, however, means the same as ‘fat-witted’.

classes. Wines improve with age ; hence 'old' : or 'old' may mean 'abundant', as it often does in Shakspeare. [This is an anachronism. There is no mention of 'sack' before the twenty-third year of Henry VIII's reign]. Modern idiom requires *either* (1) drinking old sack, *or* (2) the drinking of old sack. *Unbuttoning thee*—unfastening the buttons of your coat (a sign of a heavy meal). *Thee*—thyself. *Supper*—This meal was then taken at about 5-30 in the evening. *Benches*—i.e. 'wainscote benches', or settles. Kept facing the fire in winter, but with their backs to the fire-place in summer. *After noon*—the time generally devoted to sports. *Demand*—ask. *That truly &c.*—i.e. what you really want to know. *What a devil*—what in the name of the devil ; the seventeenth-century form of the oath. **What a devil hast thou to do with*—what possible interest have you got in knowing. An idler and a debauchee like Falstaff has no business to know the time of the day : as he has nothing to do but eat, drink, and dissipate, it is all the same to him whether it is morning, noon, or evening. [According to Moorman, 'day' is emphatic, and the Prince's retort means :—'Your concern is with the night, but in the dulness of your wit you have forgotten this, and ask what is the time of the day'. Note that Falstaff asks 'the time of day' in general terms ; but the Prince changes it to the more definite 'time of the day']. *Capons*—castrated cocks. A dinner delicacy then. *Clocks*—there were no portable clocks in Prince Hal's time. *Bawds*—procuresses. *Dials*—sun-dials. *Signs*—signboards. †*Leaping-houses*—brothels. *Fair*—(1) white (of sun) ; (2) fair-complexioned (of the wench). *Hot*—(1)

* The Prince's objection is not that Falstaff has asked in the night what was the time of the *day*, as Johnson suggested, for the scene actually takes place in the day, as 'Good morrow' (in l. 112) shows.

† Before 1700, however, the word was oftener masculine than feminine. Halliwell notes :—'This word was formerly applied in a very general sense. A procurer, procuress, keeper of a brothel, or any one employed in bad services in this line, whether male or female, was called a *bawd*'.

‡ Used of beasts, 'leap'=cover. In *The Citye Match* (1639), Jasper Mayne uses it in the above Shakspearean sense.

hot (of the sun) ; (2) passionate (of the wench). *Wench*—wanton girl ; strumpet. *Flame-coloured*—bright red (like flashes of flame). *Taffeta*—a kind of thin, gaudy silk. Silks were then in common use ; and prostitutes wore gowns of red taffeta. *Thou shouldst be so superfluous*—you should take so much unnecessary trouble ; you should so far go out of your way. One is 'superfluous' if one does more than is necessary. *To*—as to. [This omission of 'as' after 'so' is frequent in Shakspeare]. *Demand*—want to know.

Lines 12—21. *Come near me**—touch me closely ; describe me accurately. *Now*—in suggesting that I have no concern with the time of the day. [Moorman's explanation above suits Falstaff's words better ; or while the Prince means that Falstaff has no concern with the passing of time, Falstaff, to soften the charge, takes the Prince to mean that he (Falstaff) has no concern with the time of the day, for his activities are by night]. *We*—Falstaff cleverly parries the charge and even associates the Prince with himself. *Take*—rob. *Go by the moon*—(1) tell the time by the moon, i.e. by observing the position of the moon in the sky (and so should not ask others what the time of the day is) ; (2) move about stealthily by moonlight (in order to commit robberies) ; (3) are governed by the moon (and so need not worry over what the time of the day is). The moon ruled over thieves, according to medieval astrology. *The seven stars*—the Pleiades, a cluster of small stars (usually taken to be seven) in the constellation of Taurus. In classical mythology, they were the daughters of Atlas, who were virgins and companions of Diana, the goddess of the moon ; being pursued by Orion, they prayed for rescue to the gods, and after having been changed into doves were placed among the stars. [But as, in northern latitudes, the Pleiades are not visible during summer, 'the seven stars' may mean Charles's Wain, i.e. the Great Bear, which has seven bright stars and, being a northern constellation, is visible all round the year from England. Or 'the seven stars' may be used (by metonymy) for the stars in general]. There is also a punning reference to the seven stars as a common tavern-sign ; 'go by the seven stars'

hints at frequent visits to taverns. *Not by Phoebus*—i.e. we do not go by the sun (and so we need not bother to know what the time of the day is). *Phoebus*—Apollo, god of light, but often identified with Helios, god of the sun; hence, the sun. **He*—(used for) him. '*That wandering knight so fair*'—that knight-errant ('errant' = wandering), who is so beautiful; i.e. Phoebus-Helios, the sun (who, in classical mythology, traverses the sky at night in a chariot drawn by four horses). The quotation is assumed (by Steevens) to be from a contemporary ballad on El Donzel del Febo ('The knight of the sun'), the hero of a Spanish romance, *Espejo de Caballerias*, which was translated into English in 1579 and was popular for a time. *Prithee* (=pray thee)—beg of you. *Sweet*—dear. *Wag*—the modern 'chap', 'fellow' (with additional suggestion of mischievousness). Originally, a mother's of endearment for a baby boy. *Thy grace*—you. 'ce' is a complimentary word formerly used in address—sovereigns and the highest nobles (now only dukes and archbishops). † *Majesty*—a word used in speaking to (or of) the sovereign. Falstaff changes 'grace' to 'majesty', (1) because the Prince would then be the king, and (2) because, as he mischievously suggests, the Prince would have no *grace* (=spiritual state of grace; unmerited favour of God, which regenerates, inspires, and strengthens). Kings were then supposed to be the especial favourites of God. *By my troth*—an exclamation = by my faith, in faith. • '*Troth*' = faith. Another form of 'truth'. *Not so much*—not so much *grace* [=short thanksgiving before (or after) meals]. *Serve to be prologue to*—suffice for a thanksgiving before. *Prologue*—'preliminary discourse, poem &c., introducing a play' (C. O. D.); any preliminary proceeding (by metonymy); here, the grace said before a meal. Note the three different senses of 'grace'; (1) a courtesy title, (2) spiritual grace (in theology), and (3) a short prayer. *An egg and*

* In Shakspeare, 'the inflections of personal pronouns are frequently neglected or misused' (Abbott).

† In 2 *Henry VI*, Shakspeare has: 'What sayst thou? Majesty! I am but Grace'.

butter—even so meagre a breakfast as a dish of eggs fried in butter. Grace was then invariably said before all meals ; and the Puritans introduced long graces. Eggs and butter formed a light breakfast, especially in Lent ; in Falstaff's opinion, such a breakfast was hardly worth a grace. *How then*—if I am to have no 'grace' (second sense) whatever, what would you like me to do when I am king. *Come*—speak out. *Roundly*—without beating about the bush ; plainly and to the point.

Lines 22—28. *Marry*—in the name of the Virgin Mary ; a disguised oath=indeed, to be sure. [Profane oaths were then forbidden by law]. *Let us not day's beauty*—let us who under cover of the darkness of night are valorous highwaymen not be punished for our robberies, for the loathsome sight of our dead bodies hanging from the gallows would be a blot on daylight. [The passage is connected in sense with ll. 57-8 : 'shall there be gallows standing in England when thou art king?']. *Squires of the night's body*—attendants on Night, i.e. highwaymen. As a pun, the phrase means (1) attendants upon Sir Night ; 'squire of the body' being a technical term for attendant who carried a knight's arms &c., and there being possibly a play on 'knight' and 'night' (though Bradley objects that in Shakspeare's time the *k* of 'knight' was pronounced, as in German *knabe*) ; (2) procurers to the fickle wench, Night, *'squire of the body' being a low synonym for 'apple squire' or 'bawd', and there being a play on 'body', 'bawdy', and 'beauty'. † *Thieves of the day's beauty*—(1) persons who spoil the beauty of daylight (by being condemned to death as highwaymen and so having their rotting corpses exposed on the gallows) ; (2) persons who, at night, rob what others earn during the day (there being a pun on 'beauty' and 'booty', i.e. profit, earnings). *Day's beauty*=beauty seen in or due to daylight.

* 'Squire' alone also means 'lover', 'gallant'.

† The Arden Editors interpret 'loafers, wastrels'; but this would make the antithesis weak and pointless. Steevens has :—'Let not us who are body squires to the night [and so adorn it] be called a disgrace in the day'.

N. B. The above passage is a hit at George Chapman, a contemporary poet and dramatist and the famous translator of Homer. * Chapman, in his poem, *The Shadow of Night*, glorifies the beauty of night and darkness, disparaging that of day and daylight. Shakspeare condemns this morbid attitude by branding Chapman as one of 'the squires of the night's body' (i.e. admirers of the beauty of darkness); and in 'thieves of the day's beauty' there is a reference to the fact that Chapman has, in writing *Ovid's Banquet of Sense* (1595), imitated and borrowed from Shakspeare's *Venus & Adonis*, *The Rape of Lucrece*, &c., Shakspeare being, unlike Chapman, normal in his aesthetic creed and a worshipper of 'the day's beauty'. [Shakspeare has in Act III, Scene iii of this play once more ridiculed Chapman].

Let us be Diana's foresters &c.—i.e. instead of being punished as highwaymen, let us be given a recognized position in respectable society and have honourable designation such as 'Diana's foresters' &c. *Diana's foresters*—in charge of the forests where Diana hunts. The (other) forests had keepers; and so Diana, the goddess of the moon, who is often represented as a huntress, have foresters also. *Gentlemen of the shade*—persons of gentle birth who love seclusion and darkness; [*shade*=(1) sheltered place; (2) darkness]; with a pun on the other sense of 'persons of decadent morals and shady character'. The phrase is a parody on such expressions as 'gentlemen of the jacket' (=sailors), 'gentlemen of the long robe' (=barristers, or clergymen), &c. † *Minions*—favourites, darlings. All three phrases mean in addition 'nocturnal thieves'. ['Minions of the moon' or 'moon's men' was a cant equivalent for 'highwaymen', because the moon was the planet ruling over thieves]. *Say we be*—say that we are. *Men of good government*—(1) men of exemplary conduct ('government' being=self-control, and then=behaviour); (2) men who are well governed, kept under proper discipline.

* E.g. :—Come, consecrate with me, to sacred Night,
Your whole endeavours, and detest the light.

† Some editors interpret 'servants,' 'attendants'—in reference to 'mistress' below.

pline. *Being governed*—since our fortunes (as thieves) are determined. *As the sea is (governed)*—Lunar attraction is one of the causes of high and low tides. *Chaste*—Diana is also the goddess of chastity. *Under whose countenance*—(1) under whose patronage, by whose favour (the moon being the ruling planet, the presiding deity, of thieves) ; (2) below whose face, i.e. in the moonlight.

Lines 29—37. *Thou sayest well*—your reply is excellent. *It holds well too*—what you say is also quite consistent ; 'the simile is apt' (Arden Editors) ; our fortunes do fluctuate like the waves of the sea. *The moon's men*—See on 'minions of the moon' above. *Ebb*—flow back (of the tides) ; *hence*, decline. *Flow*—rise and advance (of the tides) ; *hence*, prosper. *As for proof now*—i.e. let me now illustrate how the comparison is apt. *Most resolutely*—with the utmost of bold determination. *Snatched*—'seized quickly with suddenly outstretched hands' (C. O. D.). *Dissolutely*—lavishly (with additional idea that the money was *dissolved*, i.e. spent, in wine). *Got with swearing 'Lay by'*—obtained by ordering, with an oath, the traveller to stand (and deliver his purse). * *Lay by*—(1) stand ; equivalent (as a highwayman's summons to his victim) to the modern 'Hands up!' ; or (2) put down your weapons. There is also a pun on the sense of 'save'. [Perhaps a nautical phrase, equivalent to 'slacken sail']. *Crying 'Bring in'*—ordering the tavern-waiter to bring in wine. *Now*—at a given moment ; correlative to 'by and by'. *In as low an ebb*—(1) in as shallow water ; (2) in as great (financial) difficulties. *Foot of the ladder*—(1) lowest rung of the ladder of a ship (with pun on 'ladder' in the sense of the ladder by which a condemned criminal had to mount the gallows) ; (2) utter destitution, utter helplessness ('ladder' standing figuratively for 'ladder of success', i.e. 'means of rising in the world or attaining success' ; C. O. D.). *By and by*—before long ; soon. *As high a flow*—(1) as high a rise of the tide ; (2) as great an affluence (*ironical*, the sense being that highwaymen have large sums to spend only

* Some take it to mean a watchword used by highwaymen in addressing each other when the victim is about to be attacked.

when they have committed a robbery and are in danger of being hanged). *Ridge*—cross-beam (of the gallows), with side-reference to the sense of 'crest of waves'. Jocosely, and grimly too, the Prince suggests that a highwayman's fortunes oscillate between downright penury and such great affluence as may bring him to the gallows.

Lines 38—39. *And is not &c.*—Falstaff finds the reference to the gallows unpleasant and, wishing to change the subject, comes out with an irrelevant remark. *My hostess of the tavern*—the inkeeper's wife, Mrs. Quickly. *As the honey of Hybla*—she is as sweet as the honey of Hybla. There are three towns named Hybla in Sicily; the one famous for its bees and honey is perhaps Hybla Major, on the banks of the Symaethus on the southern slope of Mt. Aetna. *Old lad of the castle*—roisterer, hail-fellow well met. A common form of address between intimates. There was a pun in the phrase, which is now lost because the name Sir John Falstaff has been substituted for 'Sir John Oldcastle' (see *Introduction*). *And is not &c.*—The Prince retorts neatly:—'You are trying to suggest that I am infatuated with the hostess of the tavern. But what about yourself? You have tricked her out of money; and, unless you repay it, she will have you dragged to prison'. The Prince, seeing that Falstaff does not like to hear of highwaymen condemned to the gallows, talks of debtors being arrested and imprisoned. He knows that Falstaff is in debt to the hostess. *Is not a buff jerkin &c.*—(1) is not the buffalo-hide jacket worn by the sheriff's officers an excellent article of dress that lasts long; (2) is it not sweet to be arrested and sent to jail (for, however dear a wench my hostess of the tavern might be, as you say, she will not hesitate to send you to jail if you do not pay her money back). * *Buff*—buffalo hide; a stout leather out of which coats for soldiers, sergeants, and catch-poles were formerly made. [The prisoners themselves never wore 'buff jerkins']. *Jerkin*—loose-fitting jacket (worn in the 16th and 17th centuries). *Robe*—(ceremonial) dress. *Of durance*—(1) of enduring quality;

* In *The Comedy of Errors*, a bailiff is called 'a devil in an everlasting garment . . . a fellow all in buff'.

(2) worn by those who arrest debtors and put them into prison. 'Durance' (or 'duretta') was a coarse stuff of durable quality ; 'durance' also meant (as it means even now) confinement in prison. [Perhaps there is yet another pun. *Buff jerkin(g)* = whipping on the bare body ; Cf. 'in buff' = naked, and 'jerk' = whip, scourge. *Durance* = endurance]. 'Robe' connects with 'wench', through 'roba' (or 'bona roba'), which was a vulgar equivalent of 'wench', borrowed from the Italian.

Lines 43—60. *How now*—what do you mean. *Mad*—madcap, merry. *What, in*—what, have you again taken to. *Quips*—sarcastic remarks, taunts. *Quiddities*—subtle quibbles. A word borrowed from scholastic logic. The 'quip' is in the home thrust that Falstaff, being in debt, might be sent to prison by the hostess, whom he has called 'a most sweet wench'. The 'quiddity' is in the punning use of the word 'durance'. *What a plague, what a pox*—what the devil. 'A plague' is 'a-plague' (where 'a' = on, in) and is an adverb equivalent. 'Plague' (= bubonic plague, or any other pestilence) and 'pox' (= syphilis) are used as imprecations. *Called her to a reckoning*—asked her to come to you in order to settle accounts. Falstaff hints that the Prince has been in debt to the hostess. Perhaps there is a roguish allusion to 'reckoning' in the sense of 'calculated period of pregnancy'. *Many a time and oft*—frequently. *Thy part*—your share of the tavern bill. *Give thee thy due*—be just to you ; concede what little can be said on behalf of a devil like you. 'Give the devil his due' is a common phrase ; see l. 115. *Thou hast paid all there*—you have paid the hostess the whole of the tavern bill. Perhaps with the mischievous innuendo 'you have monopolized her'. *Elsewhere*—in other taverns (that I have visited with you). *Coin*—cash money. *Stretch*—go, suffice. *I have used my credit*—I have promised to pay the bills afterwards, and this has been possible because I have *credit* (= a reputation for ability to pay in future). *Yea*—yes ; quite so. *And so used it*—and you have used your credit so extensively ; you have run up tavern bills so recklessly. *Here*—so far as this is concerned. *Heir apparent*—i.e. to the throne. An heir apparent is one whose right is in-

defeasible, i.e. who cannot lose his position as heir by the birth of a nearer heir. The *h* of 'heir' was then pronounced. This abrupt stopping in the middle of a sentence is called aposiopesis. It is clear that Falstaff was going to add 'you would be in serious trouble', but he archly stops short. *Shall there be gallows standing*—i.e. will you allow hanging to continue. 'Gallows' is plural. *And resolution thus fobbed*—and shall resolution be thus fobbed. *Resolution*—the bold determination (of highwaymen). Cf. 'most resolutely' above. *Thus*—by the punishment of hanging. *Fobbed*—fubbed; cheated (of its reward) by trickery. *Rusty curb*—(metaphorical for) antiquated restraints; old-fashioned checks. [*Curb*—chain passing under the lower jaw of a horse]. *Old father antic the law*—that decrepit old buffoon, the law; i.e. the outworn and ridiculous system of legal punishments for crime. 'Father' generally indicates veneration, but Falstaff uses it in pretended contempt. The law protects society, as a father protects his children. *Antic*—burlesque performer; buffoon. *Hang a thief*—allow thieves to be hanged under the law; retain capital punishment for thieves.

Lines 61—76. *No, thou shalt*—No, I will not hang thieves (=be the hangman); but I shall compel you to do so (by appointing you a hangman). [Prisoners condemned to death were often pardoned if they agreed to become hangmen. Hal's suggestion is that Falstaff would become a hangman in this way]. *Shall I*—shall I (as a judge) sentence thieves to death on the gallows; will you make me a judge for trying thieves. *O rare*—how splendid. *Brave*—fine, excellent, capital. *Thou judgest false*—(1) you have formed a wrong conclusion, you have misunderstood me (I meant that I shall appoint you a hangman, not a judge); (2) you are deciding like a corrupt judge (so you will not be 'a brave judge'). *Thou shalt have*—I shall entrust you with. *Rare*—excellent. *Well, Hal, well*—Worsted in witticism, Falstaff is somewhat subdued. *In some sort*—in a way; to some extent. *It jumps with my humour*—becoming a hangman suits my inclinations. *Jumps*—tallies, coincides. *Humour*—temperament. *Waiting in the court*—being a

courtier ; hanging about the Palace and flattering the king. Falstaff means that to flatter a king is no better than to be a hangman. *For obtaining of suits*—The Prince means 'for getting favours from the king (by backstairs influence)', referring to 'waiting in the court'. Falstaff means 'for getting the clothes of the condemned felon', referring to 'it jumps with my humour'. The clothes of the condemned felon became the property of the hangman. *Whereof*—of which. *No lean*—quite a full. Litotes. *Lean*—meagre. *Wardrobe*—cabinet &c. where, clothes are kept ; hence, stock of clothes (metonymy). *Sblood*—(by) God's blood, the blood of the crucified Christ ; a disguised oath. *Gib cat*—tom-cat, male cat (afterwards, a castrated one). 'Gib' is a contraction of 'Gilbert', the Anglicized form of the Old French 'Tibert', which is the name of the cat in the tale of Reynard the Fox. Cats were proverbially considered melancholy, though gibbed cats are actually far from melancholy.

**Lugged*—dragged about by the head. Performing bears generally had a collar round their neck with a chain tied to it. Their owners as a rule maltreated them ; hence, their melancholy. *Old lion*—i.e. one who is no longer able to seize its prey. *Lover's lute*—the tunes played on the lute by one who is pining for his sweetheart's company. *Drone*—'the bass-pipe of a bagpipe, which emits only one continuous note' (Onions) ; hence, the monotonous note itself. *Bagpipe*—'a musical instrument consisting of an air-tight wind-bag and one or more reed-pipes into which the air is pressed by the performer' (Onions). Bagpipes were in Chaucer's time fairly popular in England. But when Shakspeare wrote, they were to be found only in Lancashire and Lincolnshire. *Hare*—considered the type of melancholy. Though they were eaten, they were supposed to breed melancholy. †*Moorditch*—a foul-smelling and filthy ditch surrounding that part of the old London wall which faced Finsbury and Moorfields.

* Another meaning suggested for 'lugged' is 'teased, baited by mastiffs'.

† Cf. 'My body being tired with travel, and my mind attired with moody, muddy, Moorditch melancholy' (Taylor).

Londoners avoided it 'as amongst the melancholy places in which the pestilence continually lurked'. It was stagnant, and received the outflow from the morass of Moorfields, which was not drained till 1606.

Lines 77—95. *Unsavoury*—disgusting *Similes*—comparisons. *Comparative*—quick at (satirical or scoffing) comparisons. *Rascalli*est—naughtiest. ['The superlative in *-est* was formerly used more freely]. *Trouble me no more with vanity*—do not any longer add to the pangs of my conscience by suggesting wicked things to me. *Vanity*—wickedness. A biblical sense. *Would to God*—wish in God's name. **Commodity*—parcel, consignment; stock, supply. *Where a commodity &c.*—how we could easily secure for ourselves honest reputations. *Werc*—subjunctive because in a clause that is a dependent question. *Lord of the Council*—i.e. member of the royal council. *Rated*—chid, scolded. *About you*—because I associate with you. *In the street*—i.e. publicly. *Marked him not*—took no notice of him. *Regarded him not*—did not attend to him. Falstaff roguishly suggests this. 'The charges brought by the lord against you were true; so I had no answer to make and kept silent. You are so notorious a rake that I am finding it troublesome to keep you company any longer'. *Wisdom cries out &c.*—a fairly close adaptation of a Bible passage.† *Wisdom cries out in the streets*—(1) wise people (like the lord of the council) speak aloud in the streets; (2) the voice of wisdom cries aloud to every one from his own conscience (the Biblical sense). *Thou hast damnable iteration*—you have a skill in quoting scripture texts to wicked ends that should suffice to damn you; you can, like the Devil, quote scripture for your own purposes. [‡Some interpret 'you have a wicked trick of repeating words and phrases

* A 'commodity' is 'a parcel of goods sold on credit by a usurer to a needy person, who immediately raised some cash by reselling it at a lower price, often to the usurer himself' (Skeat).

† 'Wisdom crieth without; she uttereth her voice in the streets: she crieth saying I have stretched out my hand, and no man regarded' (*Proverbs*, i. 20-24).

‡ This meaning does not suit 'corrupt a saint' well.

in such a way as to distort their meaning'. But Falstaff, too, has been himself guilty of that wickedness in this scene]. *Damnable*—damned ; confounded. Expresses strong dislike. *Iteration*—skill in repeating. *Able to corrupt a saint*—so specious and voluble as to lure even a saint to perdition. Falstaff half claims to be a saint. 'Perhaps a proverbial saying' (Arden Edition). *Done much harm upon me*—harmed me greatly ; taught me much wickedness. 'Do harm (or hurt) upon' was a current phrase. *I knew nothing*—I was ignorant (of vice) ; I was an innocent. *Little better than*—almost as bad as. [Falstaff's conscience is very delicate. He cannot bring himself to admit that he is a wicked person, as the Prince, his teacher in vice, obviously is!]. *One of the wicked*—A hit at the obtrusive sanctimony of the contemporary Puritans, who frequently used this expression. *Must give over this life*—must abandon these habits ; must mend my ways. With a pun on the other sense of 'must die'. *An*—if. Pope's emendation of the Quarto and Folio 'and'. *I'll be damned*—another hit at the Puritans. *For never a king's son*—for the sake of no king's son—even if he is some one much greater than you. *In Christendom*—in Christian countries.

Lines 96—112. *Where shall we &c.*—The Prince gives Falstaff an easy handle for repenting of his fit of piety. *Where thou wilt*—wherever you wish. *Lad*—young man of spirit. *I'll make one*—I will be one of the party. *Call me villain*—call me a scoundrel. *Baffle me*—punish me as a recreant knight. 'Baffling' was a punishment of infamy inflicted, in the days of chivalry, on knights who had proved false to their oath of knighthood ; and one part of it consisted in hanging him up by the heels in person or effigy. [Fastolfe in *I Henry VI* has his knight's garter torn from his leg]. * *I see a good . . . thee*—you are evidently mending your ways in a remarkable fashion. An ironical hit at Falstaff's pledge of self-reformation. *Amendment*—self-reformation. *From praying to purse-taking*—you promised to take to praying ; and now

* "Amendment of life" is the Genevan rendering of the word rendered by "repentance" in the Authorized Version. Falstaff is again ridiculing the Puritans' (Arden Edition).

you are ready to rob people of their purses. *Why*—indicates mock surprise. *'Tis*—it (=purse-taking) is. *Vocation*—calling ; professional occupation. More ridicule of Puritan cant. *'Tis no sin &c.*—it is legitimate for every one to do the work his calling requires him to do ; so I am doing no wrong in taking purses. Falstaff retaliates on the Prince by quoting scripture against him. Cf. 'Let every man abide in the same vocation wherein he was called' (1 *Corinthians*, vii. 20). [Latimer in his *Sermons* has :—'Let every man therefore labour in his vocation' ; and 'we must labour and do our business every one in his vocation']. *Know*—i.e. from Poins. *Gadshill*—one of Falstaff's accomplices. It is confusing to have 'Gadshill' as the name both of a robber and of the place of robbery. Shakspeare has taken the name from *The Famous Victories of Henry V.* *Have set*—conditional subjunctive of doubt ; present perfect, singular. *Set a match*—(thieves' slang for) made an appointment in pursuance of plans for a robbery ; i.e. (after ascertaining the movements of the intended victims) fixed a place where we should meet. When travellers whom it would be profitable to rob halted at a wayside inn, information was as a rule promptly communicated to the local highwaymen by the inn attendants (chamberlains, ostlers, or tapsters). *To be saved by merit*—to attain salvation by spiritual merit. *Hole in hell*—corner of hell. If our fate in the next world depends on our conduct in this, no place in hell is sufficiently hot for him. In the New Testament, hell is a lake of fire and brimstone. 'This' seems to refer to Poins, not Gadshill. *Omnipotent*—literally, all-powerful ; here jocularly=capable of any rascality ; consummate, arrant. So, in modern slang, 'almighty' is a mere intensive. *Cried 'stand' to a true man*—ordered an honest citizen to halt and hand over what he had on him ; robbed unsuspecting travellers on the road. *True*—honest. 'True man' is contrasted with thieves and villains. Cf. II. i. 90-2. *Ned*—diminutive of 'Edward', which is Poins's Christian name. *Monsieur Remorse*—a mocking nickname for Falstaff, who pretends to be in a fit of penitence. Either Falstaff is in the frequent habit of 'giving over this life', or Poins has overheard some of his

words. *Sack-and-sugar*—a hit at Falstaff's eternal craving for drink. In 'sack' there is also a pun on 'sackcloth' as 'the garb of penitents'. Sack being a dry and heavy wine, old men like Falstaff generally mulled it, i.e. added sugar (and sometimes spices and ambergris) to it. This practice of sweetening wine was peculiar to England. *Agrees*—singular, although there are two subjects. [Several explanations are possible. (1) Two persons, when they *agree*, become logically one; and the *idea* is singular. (2) When the verb comes first, 'the third person singular might be regarded as the normal inflection' (Abbott), as very frequently in Hebrew and Arabic. (3) The *-s* is a North-dialect plural]. *The devil and thee*—The Faust legend inspired many stories of reprobates making compacts with the Devil, whereby they could enjoy sensual pleasures to the full for a limited period but had immediately afterwards to deliver up their souls for ever to the Devil. *Thee*—used for 'thou', as often in Shakspeare. [See on 'he', l. 14. 'For reasons of euphony also the ponderous *thou* is often ungrammatically replaced by *thee*' (Abbott)]. *Good Friday*—Friday before Easter-day; the anniversary day of Christ's crucifixion, observed as a day of fasting and penitence. An appropriate day, therefore, for Falstaff's compact with the Devil. *Madeira*—white wine from Madeira, an island in the Atlantic Ocean. *Cold*—cooked so long ago as to have become cold.

Lines 113—141. *Stands to his word*—abides by his promise (to deliver up his soul). *Shall*—will certainly. *Have his bargain*—have Falstaff's soul, which he has bought for a consideration. *Bargain*—thing acquired by bargaining. *A breaker of proverbs*—one who acted contrary to proverbs. *His due*—what the devil is entitled to, i.e. Falstaff's soul. *The Prince deliberately gives a twisted sense to the proverb 'Give the devil his due'. *Thou*—Falstaff. *Els*—i.e. if he did not keep his word with the devil. *Cozening*—cheating (with a pun on 'cousining', being in wickedness a cousin of). *By*—before. *Gadshill*

* Ordinarily, to 'give the devil his due' means 'to be just to the devil, i.e. even the most wicked person'.

—a hill between Rochester and Gravesend, on the London-Dover road, which ran *via* Canterbury; 'much infested by highwaymen and foot-pads who waylaid pilgrims and other travellers'. [Dickens lived here for some time]. *Canterbury*—in Kent. The shrine of St. Thomas à Becket in Canterbury Cathedral was regularly visited by bands of pilgrims for several centuries. It was destroyed by Henry VIII. *Rich*—costly. *Offerings*—i.e. for the shrine. *Fat purses*—purses stuffed thick with money. *Vizards*—visors; face masks. *Gadshill*—the robber, not the place. *Lies*—lodges, sleeps. *Rochester*—a town in Kent, near Gadshill. *Bespoke* (or *bespoken*)—arranged beforehand for; ordered beforehand. *Supper*—a late supper in the night, not at the usual hour of 5-30 P.M. *Eastcheap*—i.e. East market; a street in London, east of Gracechurch Street; contained many butchers' stalls and cooks' shops where ready-dressed victuals of all sorts were sold (Stow). 'The Boar's Head in Eastcheap was one of the chief London inns in Shakspeare's day, but there is no authority for supposing that Prince Henry, Falstaff, and the other roisterers really met at that hostelry. The first reference to the Boar's Head as a tavern is in a lease dated 1537. . . . The statue of William IV in King William Street nearly marks the site of the old inn' (H. B. Wheatley). *As secure as sleep*—as safely as we may sleep; without any risk whatever. 'Secure' is an adverb, and 'sleep' is a verb. *Crowns*—gold coins worth five shillings (in Elizabeth's reign). *Tarry*—stay. *Be hanged*—go to the devil. *Hear ye*—mind what I say. *Yedward*—(dialectal for) Edward. A hint that Falstaff considers Poins a rustic. *Hang you*—get you hanged (for committing highway robbery) by laying an information against you. *You will*—i.e. will you (hang me). *Chops*—fat-chops; person with a bloated face. Schoolboy slang for 'person with a well-developed jaw'. 'Chops' (or 'chaps') means the jaws of a beast. *Make one*—join the party (of robbers). *Honesty*—decency. *Manhood*—manliness. *Good fellowship*—fitness to be a good companion; companionableness. *Nor . . . not*—These negatives do not cancel, but intensify, each other. *Camest of the blood royal*—art a prince by birth.

Thou darrest not stand for ten shillings—(1) you have not the courage to be worth ten shillings—to have your face stamped on a *royal, a ten-shilling gold coin ; (2) you have not the courage to take your stand in committing a petty robbery of even ten shillings. [*Royal*=(1) kingly ; (2) the coin. *Stand for*=(1) represent, be good for ; (2) make a stand (i.e. fight in order to rob)]. *Once in my days*—for once in my life. *I'll be a madcap*—I will yield to a wild impulse (and commit highway robbery). *Come what will*—let that come which will ; whatever happens. *I'll tarry at home*—The Prince teasingly says the reverse of what he was expected to say. *I'll be a traitor &c.*—I will turn informer and place your life in danger, which would be treasonable hereafter when you become king. It is high treason even to intend the king's death.

Lines 142—153. *Lay him down*—formulate, enunciate to him. 'Him' is dative. *He shall go*—he will, I assure you, go. *God give thee . . . profiting*—may God inspire you with a special ability to win him over, and may He inspire him with a special desire to benefit by your advice. Another skit on the sanctimonious language of the Puritans, with whom 'spirit' meant the Holy Spirit. *May move*—may be effective. [In Quaker language 'the spirit moves me'=I feel inclined]. *True prince*—i.e. a prince of the blood royal. *For recreation sake*—as a pastime or diversion. [*Recreation*=recreation's. The 's' of the genitive inflection was often omitted before words beginning with 's' ; 'for conscience sake' is current even now]. *False*—(1) pretended, not genuine ; (2) dishonest, as all thieves are. Cf. II. i. 90-2. *For the poor abuses of the time want countenance*—since in these days crime is in a sorry plight (daring criminals having become scarce) and stands in need of the patronage of the great. *Abuses*—offences, crimes. *Countenance*—support, patronage. *Thou*—The Quartos and Folios have 'the', which the Arden Editors explain as 'the vocative of the definite article. *Latter spring*—second spring (of life), the youth of old age ; an old man who still retains the sprightliness of youth.

* The Elizabethan royals (or rials) were half-sovereigns in the old currency.

All-hallown summer—summer on All Hallows or All Saints' day (i.e. November 1) ; 'a season of fine weather in the late autumn ; also, *figuratively*, brightness or beauty lingering or reappearing in old age' (O. E. D.) ; 'a name for Falstaff in whom wintry age combines with glowing enjoyments and genialities' (Clarke). The reference is to the vigour, frivolity, and cheerfulness of Falstaff even in old age ; his summer has lasted on to the very verge of winter.

Lines 154—187. *Honey*—darling ; a term of endearment. *Jest to execute*—joke to play. *Bardolph, Peto*—The Quartos and Folios read 'Harvey, Rossill', which were perhaps the names of the actors who played these parts. *That . . . waylaid*—for whom we have already laid an ambush ; for whom a trap has already been set on the road (for we have fixed the place where we shall fall upon them). *They*—i.e. Falstaff, Bardolph, Peto, and Gadshill. *Cut this head &c.*—you may kill me, I can stake my life on it ; i.e. it will be quite an easy task for us to rob the robbers. *Part with*—part from ; separate from, go away from. *In setting forth*—when we start. *Appoint them*—indicate to them. *Wherein it is at our pleasure to fail*—which appointment we may or may not keep, just as we please. *Pleasure*—option. *Adventure upon the exploit*—run the risk of undertaking the robbery (and claim credit for it). *Adventure upon*—venture upon ; dare to engage in. *Which they shall . . . upon them*—i.e. we shall attack them as soon as they have finished robbing the travellers. *No sooner . . . but*—Modern idiom requires 'no sooner . . . than'. *'But' is, however, used by Shakspeare after a negative comparative. *Set upon*—attack. *Like*—likely. *Know us to be ourselves*—recognize us. *Habits*—dress. *Every other appointment*—every other article of our equipment, i.e. our masks, our armour, &c. [*Appointment*=outfit, accoutrement]. *Tut*—an exclamation of impatience or rebuke. *Our vizards we will change*—we mean to put on other masks. *Sirrah*—generally used in addressing inferiors ; here it indicates playful

* Cf. The which no sooner had his prowess confirm'd
But like a man he died. (*Macbeth*).

familiarity. *Cases*—clothes, suits. *Buckram*—‘coarse linen stiffened with gum or paste’ (Onions). *For the nonce*—‘for the purpose in hand’ (Onions); specially procured for the present occasion. *To immask*—in order to cover (as with a mask). These buckram suits were to be worn over their ordinary clothes. *Noted*—well-known (to Falstaff and the others). *But*—although you are so confident. *I doubt*—I suspect; I am afraid. *Too hard for us*—too much for us; more than a match for us (in a fight). *Two of them*—Bardolph and Peto. *True-bred*—innate; i.e. thorough, downright. *Turned back*—turned their backs; fled from a fight. *The third*—i.e. Falstaff. *Sees reason*—considers justifiable. *Forswear arms*—take a solemn oath never to wear arms. *Virtue*—special excellence; beauty. *Incomprehensible*—unconfined, restraintless. The sense is qualitative (‘outrageously extravagant’) rather than quantitative (‘innumerable’). *Meet at supper*—i.e. after the robbery. *Thirty*—i.e. thirty assailants. *What wards, what blows, what extremities he endured*—Note the zeugma. With ‘wards’, ‘endured’ means ‘painfully took up’ (since it would be painful and would need endurance for Falstaff to do even this); with ‘blows’, it means ‘suffered’, ‘bore’; and with ‘extremities’, it means ‘faced’. *Wards*—guards in fencing; postures of defence (Onions). *Blows*—i.e. those dealt at him by his assailants. *Extremities*—extreme dangers. [Poins means: ‘Falstaff will lyingly boast of the deft way in which he parried the thrusts of his assailants, of the hard blows he actually received, and of the great dangers he faced’. This is exactly what Falstaff does in Act II, Scene iv, lines 157—217]. *In the reproof of this*—in showing up these lies of his; in disproving his statements. *Reproof*—disproof, confutation. *Re-* has the same force as in ‘reveal’, ‘resign’, ‘recant’. *Lies the jest*—consists the fun. [‘Lives the jest’=is the vital (or most important) part of the practical joke]. *Provide us*—make ready for us (by thinking of them beforehand). *Tomorrow night*—i.e. after we have returned from Gadshill. Or we must assume that the scene actually takes place late at night and accept Deighton’s interpretation that ‘though the Prince in l. 107 [and Poins, in l. 108] salutes with the words “Good

morrow", as though the day had begun to break, he here speaks as though the night were not well ended'. Some editors cut the Gordian knot and read 'to-night'.

Lines 188—210. Though almost Machiavellian in tone and drift, this apology of the Prince is sincere. He is leading a wild and riotous life more in the spirit of care-free devilry than through innate depravity. He feels strong enough to be able to give up his present life; and so he tries to justify it to himself with the argument that he would better capture the imagination of the people if, contrary to their expectations, he reformed suddenly and showed them what he was capable of, than if he behaved all the time as the heir to the throne should.

Lines 188—196. [Prince Henry soliloquizes over the disgraceful life he is leading. He begins with a compliment to himself. He declares that he knows the real character of his associates, but will nevertheless continue for a time to countenance the wild and lawless inclinations to which their idle and aimless life prompts them. But in doing so he merely means to be like the sun. Dark, pestilential clouds often cut off from the earth the bright rays of the sun; but soon afterwards, when piercing through the gloomy and noxious masses of mud that seemed to extinguish its brilliance it reappears radiant glory, people admire it all the more since, during the period of intervening darkness, they have felt great is their need for its cheerful presence. So, though he has for the present an evil reputation and though they think of him as a dissolute scamp, the time will come when he will be able to show them his true worth and endear himself all the more to them].

Know you all—know what kind of a person each one of is. [The Prince is thinking of his tavern associates]. *hold*—give support or countenance to. **Unyoked*—unbridled, unrestrained. *Humour*—dispositions, whims, prices. *Idleness*—life of idleness. Falstaff and the others have no settled occupation in life. *Yet*—although I shall be

* 'Unyoked' may mean (1) never yet yoked, not yet tamed; or (2) frolicsome, when relieved of the yoke [Arden Edition].

leading a wicked life (and ruining my own reputation). *Herein*—in doing so ; in encouraging your wickedness. *Will I*—I intend to. *The sun*—personified as a god controlling clouds &c. *Base*—(1) low-lying (as compared with the sun, which is very high up) ; or (2) dark-coloured (an archaic sense). *Contagious*—pestilential, disease-breeding. Fogs and clouds are not liked in cold countries. *Smother up*—choke up ; entirely cover. *His*—the sun's. *Please*—(poetical) subjunctive of prospective time. *To be himself*—to be his real self ; to be bright and cheering. *Being wanted*—‘having been missed’ (Collins) ; since people feel that they need it. *Wonder'd at*—admired. *Breaking through*—piercing ; i.e. shining from beyond. *Foul*—giving rise to pestilence ; (figuratively) bringing disrepute. *Mists of vapours*—veil of clouds. The clouds, being charged with smoke and moisture, obscure the sun. *Strangle*—choke ; extinguish. *Him*—the sun.

Lines 197—200. [If the whole year were, as it is not, an unbroken succession of holidays devoted to play, people would be bored by amusement as much as they now are by work. But when holidays are few and far between, they are truly welcome for they break the dreary monotony of work ; and men are so constituted that they find delight only in events that happen seldom].

Were—subjunctive of rejected condition. *Playing holidays*—holidays proper ; days in which every one gives himself up wholly to amusement, not *holy days* (i.e. religious festivals) that must be solemnly observed even if there is no obligation to work. *Sport*—make merry, amuse oneself. *Tedious*—irksome. *They wish'd for come*—they come as wished-for (i.e. desirable) events. *But*—except. *Accidents*—incidents, occurrences.

Lines 201—204. [‘Since the unexpected is all the more gratifying, people will think more highly of me if they find me suddenly changed from a dissolute scamp to a worthy prince. When I give up these wild and vicious habits and, turning over a new leaf, perform such glorious deeds as people knowing of my present ways would never think me capable of, my conduct will

be a pleasant surprise to all who are interested in me. I shall belie their estimate of me to the extent to which my future performance rises above the expectations that are based on my present record'].

So—since 'nothing pleaseth but rare accidents'. *Loose*—unrestrained; dissolute. *Throw off*—cast aside (as a rejected garment); give up. *Pay the debt* (that) *I never promised*—fulfil my obligations to my country in a manner so noble that my present mode of life does not lead any one to expect it. *By how much*—to what extent. *I am better than my word*—my performance is better than my promise, i.e. than what my conduct affords an expectation of. *By so much*—to that extent. *Falsify men's hopes*—prove that people's expectations are ill-founded (Onions); show that men have at present formed a wrong opinion of me. [*Falsify*=fail in fulfilling; prevent the fulfilment of. *Hope*=expectation].

Lines 205—208. [The Prince is leading a life that has brought public opprobrium on him. When he suddenly mends his ways, the change will be the more startling by contrast; and, just as in heraldic blazonry bright tinctures shine the brighter against a dark field or as a gem gains in lustre when a leaf of dull metal is placed under it to set off its brilliance, so his reformation contrasted with his faults will actually attract wider attention and appear more praiseworthy because of his inglorious past].

**Bright metal*—noble metal; i.e. *or* (gold) or *argent* (silver), which are tinctures for blazoning coats of arms. *Sullen ground*—dark background (e.g. if the field, or whole surface of the shield, is *sable*, i.e. deep black). *Sullen*—(archaic for) dark, dull. *Ground*—background,

* The rules of heraldry (including the blazoning of arms, the arrangement of devices, colours, &c.) took a definite form between the twelfth and fifteenth centuries. There are three kinds of tinctures used in heraldry, viz. metals, colours, and furs. The metals are only two in number, *or* and *argent* (i.e. gold and silver colour). In emblazoning an escutcheon, the colour of the field is most important; then, the principal ordinary and its tincture or form; then, the charges and their situation, metal, and colour; and, lastly, the charges on the ordinary.

main surface ; technically called the field. *Reformation*—mending of ways ; turning over a new leaf. *Glittering o'er*—sparkling on the surface of ; shining more brightly because of its contrast with. ['O'er' is local, not extenuatory, in sense]. *Show*—appear to be. *That*—i.e. a reformation. *Foil*—the setting of a jewel ; a thin leaf (Latin *folium*) of tinsel placed under a precious stone to enhance its brightness by contrast ; (figuratively, as here) 'that which sets something off to advantage' (Onions). *Set it off*—make it more striking.

Lines 209—210. [The Prince says that though he means to continue doing wrong he will suddenly mend his ways so thoroughly that his past misbehaviour will seem part of a deliberate plan (to enhance his reputation) and not due to deep-rooted vicious tendencies. In this way he will, when he is older and people have given up all hopes of his reformation, make amends for the time he has wasted in unworthy pursuits].

Offend—misbehave, do wrong. *To make*—as to make. See on l. 11 above. *Make offence a skill*—'make my misdoings seem acts of policy to give a greater lustre to my reformation' (Wright). *Skill*—'piece of good policy' (Onions). **Redeeming time*—making amends for time wasted in wild and riotous pursuits. ['To redeem time' is to 'seize and improve every opportunity of doing good'. The merchant who could deny himself ease and pleasure in order to buy and sell at the right times succeeded best]. *Think least I will*—least think (=do not at all expect) that I will redeem time.

N. B. 'The sophisticated excuse of the Prince for his questionable conduct has frequently been reprehended. His excuse has been pointed to as evidence that in politic scheming he is his father's own son ; yet it is doubtful if this is more than the Prince's lame attempt to convince himself that his natural exuberance and dislike of the

* Cf. 'Look therefore carefully how ye walk, not as unwise, but as wise ; *redeeming the time* because the days are evil' (Ephesians, v. 15-16) ; and 'walk in wisdom toward them that are without, *redeeming the time*' (Colossians, iv. 5).

restraints of the Court has a deeper reason. Such is the view of Dowden and of Herford. Dramatically, the author by means of this monologue seeks to remove all doubt from the minds of the audience with regard to the prince's standing above his idle companions. As has been pointed out by Bulthaupt and re-affirmed by Herford, the prince's speech belongs to the type of programme-monologue not often used by Shakspeare after this play' (Chandler). According to Johnson, 'this speech is very artfully introduced, to keep the prince from appearing vile in the opinion of the audience: it prepares them for his future reformation; and, what is yet more valuable, exhibits a natural picture of a great mind offering excuses to itself'.

ACT I, SCENE iii

In this scene, the King and the rebel leaders disclose their own characters more fully. The reasons for the estrangement between them are also laid bare. On both sides 'honour' and selfishness—public and personal considerations—operate conjointly. Hotspur refuses to return the prisoners, first because the King would not ransom Mortimer, and secondly because he himself, his father, and his uncle have been ignored and slighted. The King refuses to ransom Mortimer, first because he considers Hotspur (and the other two Percys) to be insolent and insubordinate, and secondly because he wants to have an excuse for putting to death one who had a better title to the throne.

Hotspur is irritable though generous (as in his impassioned defence of Mortimer). He thinks too much of himself, and loves to hear himself talk big. His fanatic zeal for 'honour' and his utter scorn of prudence, caution, and stratagem disqualify him for leadership in active politics. He is valiant and fearless, but rash to foolhardiness and impatient as well as

impetuous. Worcester is a deep schemer, and a versatile man of affairs. He acts up to what has been hinted of him in the First Scene. He does not, however, mince words in the four lines he addresses to the King. Northumberland is non-committal in this Scene.

Stage Direction :—*London, the Palace* :—Some, relying on Holinshed and I. i. 103-4, hold that the scene should be laid at Windsor. But there is no definite local connexion between l. 100 and ll. 103-4. The 'Palace' is Westminster Palace.

Lines 1—9. *My blood temperate*—I have been too phlegmatic and too self-restrained (for a king) ; though my authority has been flouted or I myself treated with scant respect, I have not felt called upon to take action. *Blood*—natural disposition (supposed to be determined by the quality of one's blood) ; temperament. *Too*—more than is desirable. *Cold*—not easily excited to passion or action. *Temperate*—composed ; equable. *Unapt to stir at*—not readily agitated by. [*Unapt*=not inclined. *Stir at*—be excited by]. *These indignities*—insults of this type (referring to Hotspur's refusal to hand over his prisoners). *Found me*—found out my true character ; discovered my weak point ; 'taken my measure' (Arden Edition). **For accordingly you*—and I know that you have 'found me', because I have noticed that you take advantage of my weakness when you. *Tread upon my patience*—treat my forbearance with contempt ; all too impudently provoke me. [*Tread upon*—trample on, treat with contempt. *Patience*—indulgence]. *I will condition*—I mean in future to behave rather as a king whose power every one has to dread than as one whose natural disposition is mild and indulgent. *Be myself*—be the king I actually am. (Be) *my condition*—follow my natural disposition. [*Condition*=natural bent]. *Smooth as oil*—perfectly bland ; wholly free from asperities. *Soft as young down*—very mild and yielding. [*Young*

* Prof. Littledale has suggested the neat emendation 'And you have found me so ; accordingly'. In old manuscripts, 'so' is spelt 'soe' and the 's', as formerly printed, resembled 'f' very closely.

down=the under-plumage of young birds, used as stuffing for pillows, cushions, &c.]. *Title of respect*—claim to respect; respect due to me as king. *Which*—antecedent is 'respect'. *The proud soul* &c.—which proud (=arrogant) subjects (like Northumberland, Worcester, and Hotspur) refuse to show to a king who is not himself proud (=self-assertive, mindful of his own exalted position).

Lines 10—14. [Worcester retorts:—'You complain that we are proud, and you threaten to punish us. But what have we done to merit chastisement? In fact, it is we who have helped you to attain that power on which you rely for carrying out your threat'].

House—family. *Little it*—has done nothing to deserve the punishment that your kingly power can inflict on it. *Scourge of greatness*—chastising whip (=punishment) that men in power may use. * *And that same greatness* &c.—the less so since the greatness in question is that same greatness &c. *Our own hands*—our personal support of your claims to the throne (against Richard II). *Holp*—(archaic strong form for) helped. *Portly*—stately, majestic. *My lord*—Northumberland, finding that Worcester has been too blunt, tries to intervene. [Worcester is deliberately offensive to the King. He wants to bring about an open rupture between him and Hotspur].

Lines 15—21. *Worcester*—three syllables. *Get thee gone*—take yourself away. [*Get*=make. *Thee*=thyself]. *Danger and disobedience*—dangerous disobedience (hendiadys). *Thine*—formerly used for 'thy' before words beginning with a vowel or a vowel preceded by *h*. *Presence*—demeanour. *Peremptory*—unawed, audacious. [The King has been nettled by Worcester's mention of his obligations to the Percys]. *Majesty might brow*—no king has hitherto been so tame that he could, even if he tried, put up with insolent defiance hurled at him to his face

* The construction resembles a nominative absolute clause. Cf.
How can ye chant, ye little birds,
And I sae fu' o' care? (Burns)

by a subject of his. *Majesty*—a king (abstract for concrete).^{*} *Might*—could (even if he tried). *Moody*—angry, peevish. *Frontier*—fortified outwork, threatening outwork of a fortification; (figuratively) scowl, defiance. [With suggestion of † 'frontier' in the sense of 'front' or 'forehead']. Wright comments:—'Worcester's sullen looks were like the threatening aspect of a hostile fort'. ‡ *Servant brow*—brow (=aspect) of a subject. *Good leave*—full permission; permission freely given. ['Sarcastic courtesy' (Deighton)]. *Use and counsel*—services and advice; or the help of your advice (hendiadys).

Lines 21—28. *You were speak*—A reference to the 'My lord' of l. 14. *Here at Holmedon*—'at this battle of Holmedon to which we were referring' (Deighton). ['Those' shows that the scene is a continuation of a previous conversation]. *With such strength*—so resolutely, so vehemently. [*Strength*=vehemence]. *Denied*—refused. *Is deliver'd*—has been reported. *Either envy &c.*—i.e. either some malicious person has brought you a false report, or the real facts have been misunderstood. My son is not guilty of the offence with which you charge him. *Envy*—ill-will, malice. *Therefore*—because it is not a fact that he stubbornly refused to hand over the prisoners. *Misprision*—mistake, misunderstanding. *Is guilty of this fault*—is responsible for creating the offence of which you complain. [In l. 10, Northumberland apparently wanted to mediate between the King and Worcester; but when the King angrily dismissed Worcester, he no longer had the courage to plead for his brother, but switched the talk to a defence of his son].

Lines 29—35. *Done*—over, at an end. *Dry*—thirsty. *Rage*—furious fighting. *Breathless*—out of breath, panting. *Leaning*—resting myself. A sign of

* A verb of full meaning, not an auxiliary. Subjunctive, the *if*-clause being implied.

† Cf. on the edges of their bolstered hair (for it standeth crested round their frontiers)'—Stubbes's *Anatomy of Abuses*.

‡ 'Servant' is used as an adjective.

utter fatigue. *Neat*—elegant. *Trimly*—prettily. *Fresh*—daintily groomed. **New reaped*—newly trimmed ; closely cropped. *Show'd*—appeared, looked. *Stubble-land*—land covered with *stubble*, i.e. short, stiff stalks of grain left standing (after the harvest is reaped). *Hotspur* means that the fop had a short, stiff, bristling growth of hair on his chin. *At harvest home*—when the entire harvest has been taken home and the farmers provide festivities for the reapers ; i.e. at the close of the harvesting.

Lines 36—45. *He was perjumed*—his body gave out scent. *Milliner*—vendor of fancy wares and articles of dress, especially such as (in Shakspeare's time) were imported from Milan. A 'man milliner' is now a term of contempt for an idler, but all English milliners were formerly males. *Pouncet-box*—a box for holding perfumed powder (mostly used as snuff). It had a perforated under-lid through which the perfume could be sprinkled out. [*Pounce*=perforate]. *Ever and anon*—every now and then. *Gave his nose*—put to his nostrils. *Took't*—The 'it' is resumptive and stands for 'which'. This construction was formerly very common when an intervening clause (as here) came between the relative and its verb. † *Who*—antecedent is 'nose'. *Therewith angry*—offended with it (the pouncet-box). *Came there*—was applied to the nose. *Took it in snuff*—(1) sniffed up the perfume from it ; (2) took offence at it, i.e. sneezed. [*Snuff*—(archaic for) huff, resentment ; and *take it in snuff*=take offence at it]. *Still*—all the time. **Bore dead bodies by*—passed by him, carrying away for burial the bodies of the dead soldiers. *Untaught*—ill-trained, boorish. *Knaves*—rogues. *Unmannerly*—ill-mannered, rude. *To bring*—for having brought. *Slovenly*—foul, nasty. *Unhandsome*—indecent. *Corse*—corpse. *Betwixt.....nobility*—to such a place that the wind brought its foul smell to his nostrils. *His nobility*—so fastidious and high-born a person as he was. Sarcastic

* 'To wear the beard closely "mowed like stubble" was one of several modes of beard-culture fashionable in Shakspeare's time' (Herford).

† This 'gives a comic effect of impersonation to that sensitive feature' (Clarke).

Lines 46—48. *With many holiday and lady terms*—in language full of dainty and effeminate expressions. *Holiday*—choice; not in workaday use. *Lady*—lady-like; mincing. *Question'd*—talked to. [Does not mean 'asked questions of']. *Amongst the rest*—while talking of other things; in the course of his conversation, *inter alia*. *My prisoners*—the prisoners I had taken.

Lines 49—58. *All smarting*—being aware of nothing else but an acute pain. **With.....cold*—because the blood had dried up on my wounds (and these had begun to smart). *To be so pester'd &c.*—a parenthetical infinitive of exclamation. *Pester'd*—annoyed; vexed with petty annoyances. *With*—by. *Popinjay*—parrot; (figuratively, with reference to the colours and chattering of a parrot) empty-headed and gaily dressed swaggerer. *Out of*—owing to. *My grief*—the physical pain of my wound. Repeats 'smarting'. [*Grief*=cause of pain]. *Impatience*—mental irritability. Repeats 'pestered'. *Neglectingly*—negligently; not attaching any importance to what I said. †(That) *he should, or should not* (have the prisoners)—Hotspur does not remember what he actually said. He practically pleads that he was not responsible for what he was annoyed into saying. *To see*—at seeing. *Shine so brisk*—look so smart in his fine clothes. [*Brisk*=spruce, smartly dressed]. *Waiting-gentlewoman*—lady's maid. [To be able 'to laugh like a waiting gentlewoman' is one of the accomplishments of a gallant in Dekker's *Patient Grissil*]. *God save the mark*—'probably originally a formula to avert an evil omen, and hence used by way of apology when anything disagreeable or improper has been mentioned, or [as here] to express impatient scorn' (Onions). The 'mark' is a personal blemish (which was considered an evil omen), or perhaps the sign of the cross made in order to avert an evil omen.

* Cf. 'As when the blood is cold, we feel the wound' (Drayton); and 'the wounds began with loss of blood to cool and smart' (Barnes).

† Noun clauses, in apposition to 'I know not what', which, like the Latin *nescio quid*, is a noun-equivalent and the object of 'answered'. 'Have the prisoners' has to be supplied from 'demanded my prisoners' above.

Hotspur means that it was gross impertinence for such an effeminate dandy to talk of guns, and drums (=war drums), and wounds. *Sovereign'st thing*—supremely efficacious remedy. *Sovereign'st*—supremely excellent. ['A specific was formerly called a sovereign remedy or cure' (Arden Edition)]. *Parmaceti*—a popular corruption of spermaceti (due to confusion of the Latin *sperma ceti*, 'sperm of whale', with 'Parma city' in Italy). Spermaceti (or cetaceum) is 'a white, waxy substance obtained from the oil in the head of the sperm-whale, used as a basis for ointments, in making candles, &c.' (Wyld). It was at that time believed to relieve pain and resolve coagulated blood, and was hence thought efficacious in internal injuries. *Inward*—internal; deep. **Bruise*—contused wound, i.e. wound caused by the impact of a blow (or a fall) but without any laceration.

Brandes comments:—'Why this spermaceti? Why this dwelling upon so trivial and ludicrous a detail? Because it is a touch of fusion and begets reality If this be real, then all the rest real, and Henry Percy stands before our eyes, covered with dust and blood, as on the field of Holmedon. We see the courtier on his side, holding his nose as the bodies are carried past, and hear him giving the young commander medical advice and leading him to the verge of frenzy'.

Lines 59—64. *Great pity*—a great pity; highly regrettable. *So*—a great pity. Emphasizes the second 'was'. Hotspur scoffingly repeats the fop's sentiment. *Villanous* (now spelt 'villainous')—vile, nasty (because used for destroying human life and evil-smelling). With suggestion of a comparison between a 'villain' (or *low-born person*) and salt-petre which is said to be found *deep below* the surface of the earth. *Salt-petre*—i.e. nitre or potassium nitrate, the chief ingredient in preparing gunpowder. [As nitre is found in the form of crusts on the surface of the earth and has not to be dugged out of its bowels, Shakspeare probably means potash, with which nitre was formerly confused and some forms of which were found in potash beds, as in Strassfurt]. *Digg'd*—

* Cf. Overbury:—'For an *inward bruise*, lamb-stones and sweet-breads are his only *Sperma Ceti*' (*Characters*, 1615).

(old weak form of) dug. *Bowels*—(figuratively) interior. *Harmless*—inoffensive; which does no harm to any one. CONSTRUCTION—which (salt-petre) had so *cowardly* (=cowardlily) *destroyed* (=killed) many a good *tall* (=doughty, valiant) fellow. *Cowardly*—in a cowardly fashion. [Slaying an opponent with one's own hand requires strength and courage; but the use of artillery is a cowardly form of fighting]. *But for these vile guns*—if there had not been these wretched guns for which salt-petre is required. [*But*=except]. *Soldier*—pronounced as a trisyllable. [Hotspur utters the word in the affected tone of the fop].

Lines 65—69. * *Bald*—trivial, trashy. *Unjointed*—not hanging together; rambling. *Chat*—babbling talk; chatter. Object of 'answer'd'. Continues the 'popinjay' metaphor. *Indirectly*—evasively; 'without direct reference to his questions or demands' (Arden Edition). *His report*—the report of my answers that he has brought to you. *Come current . . . majesty*—be allowed to remain as a barrier [the *current* of a stream flowing between two fields] between me who love you and your royal self, by being accepted as a valid [*current* coin being genuine] charge against me. *Come current*—come to be accepted. *For*—as.

Lines 70—76. *Circumstance considered*—attendant conditions being taken into account. *With all the rest retold*—when all the hitherto suppressed details of the conversation (between Hotspur and the dandy) have now been repeated (by Hotspur); when you have got Hotspur's version of what happened to supplement the report sent to you by the lord. ['Retold' is a fused participle]. † CONSTRUCTION—Whatever Lord . . . die and (may) never

* 'As destitute of sense as a bald head is of hair' (Deighton) or as worn cloth is of nap.

† Johnson takes 'what then he said' as the subject of 'impeach' and interprets 'Let what he then said never rise to impeach him'. The Arden editors take 'what he then said' as in apposition to 'it' and interpret 'May whatever he then said be forgotten and never again be cited to injure him or in any way discredit him—provided that he unsay now what then he said'.

... wrong or (in) any way (to) impeach what then he said, so he unsay it now. *May reasonably die*—should in fairness be forgotten once for all. *Rise*—be recalled to memory. *To do him wrong*—to be the cause of injustice to him. *Any way*—in the least. See on I. i. 61. *Impeach*—accuse, arraign (for trial); hence, convert into the basis of a serious charge. Wright paraphrases ‘put such a construction upon his words as to make them the foundation of a criminal charge’. [The difficulty in supplying a ‘him’ after ‘impeach’ is that such a ‘him’ would be in the same case as the ‘him’ of ‘do him wrong’, i.e. dative; the direct object of ‘impeach’ would still remain ‘what then he said’]. *So*—if, provided that. *Unsay*—retract. Conditional subjunctive. [Blunt’s meaning is:—‘In pronouncing judgement on the conduct of Harry Percy, the King should take into account not only what Percy told the King’s emissary but in what circumstances he said it. As it appears from Hotspur’s version of the incident, he was extremely annoyed with the emissary and does not remember whether he told him to take the prisoners or refused to give them to him. The emissary was tactless. Hotspur was still on the battlefield, wounded and in pain. There were other extenuating circumstances that Hotspur has now related. His actual words to the emissary should in fairness be entirely forgotten. They should not be cited against him to his detriment nor be in any way made the basis of a charge against him, provided he is now willing to retract them’]. •

Lines 77—85. Yet he doth—he doth yet (=even now). But with proviso and exception—except on the condition. *Proviso*—stipulation. *Exception* (four syllables, here)—something excepted, objection. A law term for ‘a plea made by a defendant in bar of the plaintiff’s action’. *Charge*—expense. *Ransom*—procure the release of. *Straight*—immediately. *His brother-in-law*—See page 6 of *Notes*. *On my soul*—I am ready to risk the salvation of my soul if I am wrong. *Wilfully*—deliberately. *Betray’d*—destroyed by treachery. [The King suggests that Mortimer was in league with Glendower before the battle]. *That*—whom. *Magician*—Glendower was sup-

posed to be a practitioner of black magic. *Damn'd*—as such magicians were thought to be. The King himself has a superstitious fear of the Welsh magician. *The Earl of March*—This Mortimer was not the Earl of March [See page 6 of *Notes*]. For Mortimer's marriage with Glendower's daughter, see pp. 8-9 of *Notes* ('Lady Mortimer').

Lines 86—92. *Coffers*—treasure-chest. *Then*—if we are to overlook Hotspur's words and accept the terms on which he will hand over his prisoners. *Redeem a traitor home*—(pregnant construction for) get the treacherous Mortimer released and bring him back home. *Redeem*—purchase the freedom of. *Traitor*—one who has by surrendering to the enemy 'wilfully betrayed' the lives of his soldiers in order to save his own. *Buy treason*—spend money in order to bring home traitors [*Treason*=person guilty of treason]. *Indent with*—sign indentures (=legal documents, which had their edges **indented*, or cut along a zigzag line) with; enter into a compact with, compound with. *Fears*—(1) objects of fear, i.e. Glendower and Mortimer (Herford). [According to Daniel, Mortimer was 'a man the King much fear'd'. But would the crafty Henry admit this publicly? According to Collins, 'Henry does not mean that he actually fears Mortimer, but that he would seem to do so if he ransomed him at his own charge'. It is better, however, to take 'fears' to mean 'objects of fear' in the sense of 'persons dangerous to the State', or 'persons who terrorize the local population' (as Glendower in his raids used to do)]. (2) Steevens interprets 'fears' as 'cowards' and refers it to Mortimer's conduct at Pilleth. *When*—especially when. *Lost*—ruined. *Forfeited themselves*—made their lives forfeit; made themselves liable to the death penalty. [Mortimer is no longer a danger to the State; he is now an avowed traitor, whose life is forfeit]. The legal metaphor in 'indentures' is continued; in law, a right may be forfeited by breach of

* 'Agreements between mutually contracting parties were written in duplicate on one sheet, the two copies being then severed by a zigzag line' (Onions). This was to ensure ready identification of the genuine copies, which was done by placing them together and seeing whether or not the cut edges fitted in exactly.

a stipulation or by negligence. *Starve*—In Shakspeare, this word often means 'die of cold'; but the 'barren mountains' of Wales suggest here the current meaning. *One penny cost*—the expenditure of even one penny.

Lines 93—101. [Hotspur flares up at the word 'revolted'. He defends the character of Mortimer, who, he says, surrendered to Glendower, not wilfully, but after a long hand-to-hand fight and after receiving many wounds].

Fall off—(the Saxon equivalent of) revolt ; withdraw from allegiance and desert to the enemy. *But by the chance of war*—except as the result of his defeat and capture in war. [*Chance*=accident]. He had come to terms with Glendower only after being taken prisoner in spite of his best efforts. *To prove that true*—to establish the truth of my assertion that Mortimer never revolted but came to terms with Glendower only after he had been captured in battle. * *One tongue for*—a single plea to be urged by. [Mortimer received many mouthed wounds ; but it would be enough if there was but one tongue in all those mouths, instead of one tongue in each]. *Mouthed*—open-mouthed, gaping. *Gentle*—quiet ; noiseless. *Severn*—a river that rises in Wales and after crossing three English counties flows into the Bristol Channel. *Sedgy*—overgrown with *sedge* (several kinds of grass-like plants with jointless *stems* ; (C. O. D.) *Opposition*—encounter, combat. He engaged in a duel with Glendower. *Confound*—spend, take up. *The best part*—most. *Changing hardiment*—exchanging hardy or valiant blows. [*Hardiment*=deed of daring, bold exploit].

Lines 102—107. *Breathed*—paused to take breath (so tired did they feel). *Upon agreement*—by mutual consent, during periods of truce. *Flood*—water. *Who*—antecedent is 'flood'. *Affrighted with*—frightened by. *Crisp head*—ripply surface. The ripples on the surface

* Contrast :—

there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Caesar. (*Julius Caesar*).

of the stream resemble the curls of hair on the head of the personified river-god. *Hollow*—porous. *Bloodstained with*—stained with blood by ; stained with the blood of.

Dr. Moorman comments :—‘Hotspur’s language, when he is deeply stirred, acquires an epic and deeply imaginative character, which contrasts very strikingly with the abrupt, unrhythmical diction which he uses at other times. His imagination becomes mythopoeic [=myth-creating], and he personifies the Severn, just as a little later he personifies honour and danger’.

Lines 108—112. *Never did base wounds*—Never did a person who can stoop to so vile and ignoble a scheme as that with which you charge Mortimer have the courage to receive such deadly wounds in order to give a false colour to his conduct. *Base*—mean. [Johnson explains the ‘bare’ of the Quartos as=‘lying open to detection’, i.e. bare-faced]. *Rotten*—ignoble. *Policy*—crafty device ; (hence) a man who is crafty. Personified as a female (‘her’). *Colour*—gloss, disguise. *Working*—activities. *With*—by means of ; by agreeing to receive. *Nor never*—intensifying double negative. *So many*—i.e. so many wounds. *All willingly*—all of them by collusion with Glendower. A man may be wounded several times if he cannot help it ; but no base schemer could agree beforehand to receive so many wounds. *Slander’d with*—falsely accused of. Bold words to address to the King.

Lines 113—124. *Belie him*—tell flattering lies about Mortimer ; ‘give him undeserved praise’ (Herford). [*Belie*=misrepresent, present in a false character. Generally=calumniate]. *Encounter with*—encounter (in a duel) ; fight hand to hand with. **Durst have met*—would have dared to meet. *Enemy*—adversary (in a combat). *Art thou not ashamed*—i.e. of telling such lies and defending Mortimer. *But*—whether Mortimer has been a traitor or not. The King will not argue : he merely forbids. *Sirrah*—customary form of address to inferiors.

* ‘Durst’ is an alternative form of ‘dared’, even now often used before an infinitive (expressed or implied) without ‘to’, which is usual only when the word has the sense of ‘venture’ in a negative or virtually negative sentence. (C. O. D.).

With the speediest means—as quickly as you can manage. [*Means*=method]. *Or*—if you do not so send them. *You shall hear*—you will, I warn you, hear. *Hear from me in such a kind*—receive such a message from me ; i.e. be so taken to task by me. *Kind*—way. *Displease*—be very unpleasant to. The King holds out a threat of drastic punishment. *License your departure*—permit you to go. Frigid courtesy. *Hear of it*—be punished for it. [*'Hear of it'* now=be reprimanded for it].

Lines 125—128. **An if*—even if, though. *Devil come and roar*—A 'roaring devil' was a common character in the old plays. *Roar for*—threateningly demands. *Will after*—will go after the King. *Straight*—at once. *Tell him so*—tell the King that I will not send the prisoners, even if the Devil (not to speak of any one else) demanded them. *Ease my heart*—give relief to my heart ; speak out what I feel. †*Albeit*—although. *Make a hazard of*—stake, risk. [*Hazard*—what is risked as the stake in gambling]. *Head*—life. Hotspur would be taking the risk of being beheaded for treason.

Lines 129—137. *Drunk*—intoxicated ; (hence) overcome. *Choler*—(archaic for) anger. Originally=bile (one of the four 'humours', i.e. chief fluids of the human body, according to European physiologists of the Middle Ages). *Stay . . . while*—do not go to the King just now. *Speak of Mortimer*—Hotspur has hardly heard his father's words. The King's words (l. 119) are still rankling in his heart. *Will*—am determined to. *Let my soul want mercy*—may my soul be denied God's mercy ; may I be damned for ever. *Join with him*—go over to Mortimer's side. *Yea*—i.e. not only go over to his side but fight and, if need be, die for him. *On his part*—on his behalf ; in fighting for him. *Empty all these veins*—pour out all my blood. *In the dust*—on the battlefield. ‡*But I will lift*—rather than fail to raise. *As high &c.*—i.e. to the throne. *Down-trod(den)*

* 'An', a contraction of 'and', emphasizes the 'if'.

† Etymologically=although it be that.

‡ 'But' is a subordinating conjunction=rather than . . . not.
Cf. 'It shall go hard but I will get there' (C. O. D.).

—kept under ; deprived of his heritage. *Ingrate* — (archaic for) ungrateful. *Canker'd*—ill-natured, spiteful. ['Canker' is *either* (1) the canker-worm or caterpillar that destroys leaves and buds, *or* (2) cancer, a form of malignant tumour that attacks and destroys the tissues ; in either case, 'canker' is figuratively = an evil taint that utterly corrupts one's moral nature]. *Bolingbroke*—a castle near Spilsbury, in Lincolnshire. Henry IV was born here, and hence called 'Bolingbroke'.

Lines 138—152. *Made your nephew mad*—goaded your nephew into furious anger. *Struck up this heat*—started the angry outburst of which you speak. [*Strike up* = kindle (e.g. by striking steel on flint) ; begin. *Heat*—vehemence of temper ; ruffled feelings]. *Was gone*—had left. *He*—the King. *Will have*—is determined to have. *Forsooth*—actually ; 'implying some contempt when used by well-bred persons' (Schmidt). *Urg'd*—put forward a strong plea for. *Once again*—construe with 'urg'd'. *Ransom*—release (by paying a ransom). *Wife's brother*—Mortimer. Here the relationship is correctly described. *His cheek look'd pale*—he grew pale ; his face wore an ashen expression. *Turn'd an eye of death on my face*—looked at me with an expression in his eye that showed him to be in the grip of deadly terror. [*Eye of death** = glance betraying deadly fear]. *Even at the name*—at the bare mention of the name. [The dialogue that follows cleverly acquaints the audience with what has happened before, and further intensifies Hotspur's anger]. **CONSTRUCTION**—was not he [Mortimer] proclaimed (=publicly declared) the next of blood (=the nearest heir) by Richard, that is dead (i.e. Richard II). Roger Mortimer, the fourth Earl of March, was Richard II's heir-presumptive [See Genealogical Table B] and was proclaimed as such in the October Parliament of 1385. As he was killed in Ireland in 1398, while Richard II was still alive, his son, the fifth Earl of March, was proclaimed heir-presumptive to the throne in

* Johnson thinks that the King trembled in anger, not in fear. He interprets 'eye of death' as 'death-menacing glance'.

his stead. *Next of blood*—next of kin ; nearest relative by blood. [*Of*=in respect of]. *Then*—after the proclamation (of 1398). Richard II left for Ireland on May 29, 1399, to avenge the death of his lieutenant, the fourth Earl of March (who had been slain in battle at Kells in the summer of 1398) and to punish MacMurrough, King of Leinster, who was once again in arms. *Unhappy King*—Richard II. *Whose wrongs in us God pardon*—and may God pardon us for the wrongs we did him. ['Whose' is objective genitive and = 'inflicted on whom']. *In us*—at our hands ; to the extent that we are guilty of them. But for the revolt of the Percys against Richard II, Bolingbroke could never have seized the throne. *From whence intercepted*—and being forced to leave the campaign there inconclusive. He was thoroughly worsted by MacMurrough's guerilla tactics, and had soon to return to Dublin with his half-starved army. *Deposed*—dethroned. Richard II was back in England in the fourth week of July, and abdicated on September 29. But he was also formally deposed by Parliament on the strength of 'a long list of misdeeds'. *Shortly*—shortly afterwards ; within a short time. Richard was confined at Pontefract, and died on February 14, 1400. How he died is not known, but very likely by violence or starvation.

Lines 153—159. *For*—on account of. Worcester suggests that, though Henry IV murdered Richard II, the world holds the Percys responsible for the crime. *In the world's wide mouth*—in the reports the busy tongue of public rumour. *Wide*—constantly speaking. *Live*—continue to be defamed, disgraced. [Now = shocked]. *of*—insultingly referred to. *Soft*—go soft ; stop, stay. Adverb. *Brother*—brother-in-law. Roger Mortimer, the fourth Earl of March, was Hotspur's brother-in-law ; but he had died in 1398. [See on ll. 145—146 above ; and pp. 6—7 of *Notes*]. The Edmund Mortimer whom Glendower had taken prisoner was also Hotspur's brother-in-law, but he was neither Earl of March nor heir to the throne. The Edmund Mortimer who had been proclaimed heir to the throne was the son of Roger Mortimer and the fifth Earl of

March ; he was, however, not Hotspur's brother-in-law, but the son of his brother-in-law. *Crown*—kingship. *Myself*—I myself. *Nay*—this word corrects what he has said previously. *Then*—since Mortimer was proclaimed 'heir to the crown'. *Cousin*—See p. 18 of *Notes*, first footnote. In the modern sense of 'cousin', Roger Mortimer was Henry IV's first cousin ; his son, Edmund Mortimer was Henry IV's first cousin once removed. **CONSTRUCTION**—wished him (to) starve on the barren mountains.

Lines 160—166. [Hotspur reproaches Northumberland and Westmoreland with having been the vile tools of the king's plot to murder Richard, and asks them if they mean to bear for ever the stigma of another's misdeeds. He says:—'The King stands to gain by his vile policy. But why should you, who helped him to the throne, go on supporting him, when you find him so ungrateful to yourselves? People hold you guilty of having secretly aided and abetted him in murdering Richard II ; and, as a result, a hateful ignominy attaches to your name. Will you now put up with the innumerable curses that are being heaped on your head, because you have been acting as the agents and vile accessories of the King's misdeeds—even as the instruments, at every stage, of the murders he plans?'] *But*—although the King stands to gain if Mortimer has to starve. *Shall it be*—will you allow it ('that you undergo a world of curses') to be (=remain a fact); are you going to tolerate it. *Set the crown man*—helped this ungrateful Bolingbroke to become King. *For his sake*—because you helped him. *Wear subornation*—have won for yourselves the infamous disrepute of having secretly instigated murder. According to Creton, Northumberland enticed Richard II from Conway Castle and carried him off as a prisoner to Flint. From Flint Bolingbroke took Richard to Chester. [The other version is that, on condition that his supporters should be spared, Richard willingly abdicated and surrendered to Bolingbroke]. *Detested*—hateful, ignominious. *Blot*—stain, stigma. *Murderous subornation*—procuring murder by underhand means ; 'secret prompting to murder' (Onions). [*Subornation*=the procuring by unlawful means (especially

bribery) of a crime (especially perjury)]. *A world*—an infinite number ; a host. *Undergo*—be subject to. *Base*—vile. *Second means*—subordinate helpers. *Cords*—ropes ; halters. *Ladder*—see on I. ii. 36. *Rather*—The force of this word is that, while ‘cords’ and ‘ladder’ are unconscious instruments, the ‘hangman’ is a conscious agent.

Lines 167—179. **Pardon* *low*—forgive me for describing you in such odious terms. *To show*—in order to indicate. *The line and the predicament*—the rank and the class ; in what class of men you find yourselves (i.e. you are tools of the King) and what your rank in that class is (i.e. you are in the lowest rank that of hangmen). *Line*—station, position ; (hence) ~~rank~~. [Soldiers are usually drawn up in rectangular formation ; each of them can then be identified by his *line* (row from flank to flank) and *column* (row from front to rear)]. *Predicament*—(scholastic term for) logical category, i.e. one of the ten classes into which Aristotle divided the whole of Being ; (hence) class. [Now=condition, generally unenviable condition]. *Wherein you range*—in which you are placed. *Range*—stand in rows, occupy places or positions. *Subtle*—crafty, treacherous. *It*—‘that men &c.’. *For shame*—to your shame. *Spoken*—said by the people. *In these days*—while we are alive. *Fill up chronicles*—be recorded in histories. *Of your nobility and power*—of such noble character and great power. *Gage*—(1) bind by promise (if ‘them both’ refers to Northumberland and Westmoreland) ; or (2) pledge, stake, risk (if ‘them both’ refers to ‘nobility and power’). The second interpretation seems preferable, because of the contrast (i) between ‘nobility’ and ‘detested blot’, and (ii) between ‘power’ and ‘agents’. *Have done*—After Henry landed at Ravenspur, Northumberland met him and was one of the first nobles to go over to

* The self-righteous Hotspur has forgotten that he, too, had lent his full support to Bolingbroke. In *Richard II*, addressing Bolingbroke, he says :—

My gracious lord, I tender you my service,
Such as it is, being tender, raw, and young,
Which elder days shall ripen and confirm
To more approved service and desert.

his side. Richard II immediately proclaimed Northumberland a traitor, and Worcester, who was then Lord High Steward, resigned his office. *In an unjust behalf*—on behalf of injustice ; in the cause of oppression. [*Behalf*=cause]. **To put down*—in order to make away with. *That sweet lovely rose*—who was a kind and virtuous man. *Thorn*—thorny shrub or tree ; treacherous, vindictive person. *Canker*—dog-rose (that grows wild on hedges), believed to be a corruption of the ordinary rose. [Hotspur is punctilious in his concern for the 'honour' of his father and uncle. They must clear their character before the world and not only silence contemporary abuse but suppress in advance future reflections on their name]. *Further*—in addition to the above charge. *Fool'd*—made a fool of ; duped. Instead of being grateful, the King is hostile to the Percys. *Discarded*—sent away. Their advice is no longer followed and will not be sought. *Shook off*—given the cold shoulder. [*Shook*=shaken]. Both Worcester and Northumberland have in this scene been dismissed from the King's presence. *Him*—i.e. Henry IV. *These shames*—'the detested blot' and 'the world of curses'. *Ye*—(old plural of) you.

Lines 180—187. [Hotspur urges his father and uncle to revenge themselves on the King who had treated them so cavalierly and to rehabilitate themselves. He says:—'You should not submit to this shame of being used as tools for the King's villainy and of being then cast aside like squeezed oranges. Both of you have still the opportunity for recovering the honour that you deliberately forfeited when you took the side of Bolingbroke and re-establishing yourselves in the good repute you enjoyed before you became his base agents. You can at the same

* Cf. 'I'll exhibit a bill in the parliament for the putting down of men' (*Merry Wives of Windsor*). The word does not, in this context, mean 'depose'. In Stow's *Chronicles of England* occur the words 'because he [Henry IV] put down Richard' as part of a proclamation issued by the rebel leaders of the North. For 'sweet lovely rose', cf. Kyd,

'Sweet lovely rose, ill pluck'd before thy time'.
(*The Spanish Tragedy*).

time avenge the insult and scorn that has been heaped on you by this arrogant King, who is constantly trying to devise a plan for relieving himself from all his obligations to you in a very summary way—by having you murdered. (Hotspur is trying to rouse his father and uncle to revolt. He does not know that they require little prompting from him)].

Yet time serves—time is yet convenient ; there is still an opportunity. *Banish'd honours*—the honour each of you so recklessly forfeited. The plural is distributive. *Restore yourselves into*—rehabilitate yourselves in ; win back. *Good thoughts*—esteem. *Jeering*—derision. Better taken as gerund than as participle. *Disdained*—disdainful. *Studies to answer*—meditates on how he is to discharge. *Answer*—repay, requite. *Debt, death*—Note the quibble. *Even*—fully. *With the bloody . . . deaths*—by having you murdered in cold blood. 'Of' is appositive ; 'the bloody payment, which is your deaths'. *Your deaths*—the death of both of you. *Cousin*—nephew.

Lines 188—193. [Worcester reveals the conspiracy he has been hatching in secret. Addressing Hotspur and Northumberland, he says :—'I shall now reveal to you designs that I have been secretly nursing ; and while you are still in a mood of resentment in which you will be quick to catch my meaning, I shall acquaint you with a plan of action that is as thorough as it is hazardous. In executing it, we shall have to face great dangers and rash risks : ours will be as bold a venture as if we undertook to cross a roaring torrent on the precarious bridge of our spears'].

Unclasp—open the *clasp* (i.e. device for fastening the covers of a book) of ; disclose the contents of. *Secret*—not seen by others. *To your quick-conceiving discontents*—to you, who being offended at the way the King has treated you should be quick to grasp a plan of action. [*Conceive*=take the meaning of. *Discontents*—For the plural, see on 'honours' above]. *You*—redundantly put in. *Matter*—subject. *Deep*—thorough. *Adventurous spirit*—the spirit of taking risks. *O'erwalk*—walk over ; cross.

Footings—foothold, bridge. *Unsteadfast*—insecure, shaky.

* *A spear*—a spear laid across to form a bridge.

Lines 194—198. [Hearing Worcester speak of his plan being as dangerous as crossing a swift stream on a spear, Hotspur half absent-mindedly breaks out into one of his extravagant utterances. If a man in crossing a torrent along a spear topples in, nothing can be done to help him ; it will depend on him alone whether he will be drowned or will swim back to safety. (If our plans miscarry, we must not expect help from others ; we shall have to depend on our own resources, either dying in the attempt or managing to save ourselves). Let dangers line the world from end to end, provided that the path of honour lies athwart them ; and then let there be a tussle between danger and honour. (I do not mind what dangers there are in the enterprise, so long as there is honour to be won by facing them). The greater the danger ahead, the keener is the zest with which I shall go forth to meet it].

He—the person whom Worcester thought of as crossing a torrent on a spear. *Fall in*—misses his precarious foothold and drops into the torrent. †*Good-night*—‘there’s an end ! An exclamation of resignation or despair’ (Arden Editors). *Sink or swim*—he will either drown, or swim back to safety. A proverbial expression. *So*—provided that. ‡*Cross*—go athwart, confront. Conditional subjunctive. Hotspur would welcome danger, if by facing it he can win honour. *Grapple*—come to grips ; fight hand to hand. *The blood more stirs*—one’s blood is more stirred ; one finds a keener zest. *To rouse a lion*—to drive out a lion from its lair ; to face serious dangers such as those of lion-hunting. *Start a hare*—frighten a hare out of its

* ‘The images presented in these passages are reflections of the “perilous bridge” (e.g. sword-bridge) *motif* in medieval romantic literature’ (Arden Editors).

† ‘The Italians, to this day, use their *buona notte!* as *good night!* is used here, to express a desperate resignation when a cause or a game is lost’ (Clarke).

‡ ‘Danger, rushing from east to west, hurtles against Honour, crossing it from north to south—two northern Valkvries in full career’ (Brandes).

lair ; go in for an enterprise that merely promises excitement but has no element of danger in it. 'Rouse' and 'start' are both technical words in hunting and have the same meaning, the first being applied to big game (e.g. buck) and the second to smaller animals.

Lines 199—200. *Imagination of some great exploit*—the bare mental picture of some heroic deed. *Drives patience*—excites him so much that he can no longer contain himself. *Bounds*—limits. *Patience*—self-control.

Lines 201—208. [If Hotspur can be sure of reaping the whole reward of bravery and is not forced to share honours with others, he is ready to take the most desperate risks].

Methinks—it seems to me. *It*—'to pluck &c.'. *Were*—would be. Subjunctive. *Leap*—i.e. undertaking, exploit. *Pluck moon*—soar up to the moon and drag down from it bright honour who has escaped there ; i.e. earn high honour even by attempting feats so difficult as to appear impossible. *Pale-faced*—dimly-shining (as compared with the sun). A common epithet of the moon. There is also a suggestion of prolepsis, the moon becoming 'pale-faced' because 'bright honour', her guest, has been dragged down. *The deep*—the high seas. *Fathom-line*—rope for sounding (i.e. measuring the depth of the sea). [One 'fathom' is six feet ; and *line*=rope]. *Pluck up . . . locks*—catch honour by her hair and pull her up from the bottom of the unfathomable sea ; i.e. earn honour by deeds of great pluck and daring. *So*—provided. *Redeem*—(1)bring back ; (2) win. *Thence*—(1) from the moon above or the bottom of the sea below ; (2) by such desperate valour. *Might*—could. *Wear without corrival*—enjoy exclusively. 'Wear' suggests the image of badges of honour worn on ceremonial occasions. *Corrival*—co-rival, or rival in a position of equality ; (here) compeer, sharer. *Her dignities*—the rank and respect attaching to honour. *Out upon*—cursed be. An expression of abhorrence. * *Half-faced fellowship*—(1) this half-and-half sharing of

* Herford interprets 'niggardly sharing of honours'. Moorman takes 'half-faced' to mean 'venturing to present only half a face to danger'; Deighton explains it as 'mean-looking, shabby'.

dignities (between Henry IV and Hotspur). Hotspur is following his own train of thoughts. He refers to Henry's demand for his prisoners. As he has won the battle and taken the prisoners, he should not be asked to share honours with the King. *Or* (2) insincere alliance (with the King). Hotspur guesses what the 'deep and dangerous matter' (l. 190) is, and approves of Worcester's plan of an open revolt against Henry IV. *Half-faced*—A coin on which only the profile ('half-face') of the sovereign was stamped (e.g. the groats and half groats first struck in 1503) was called 'half-faced'. The epithet was then applied in contempt to persons with a thin, pinched face, and so came to mean 'wretched, miserable-looking'. Mason suggests that 'half-faced' may refer to coins or medals on which the profiles of two sovereigns (e.g. Philip and Mary of Spain) would be stamped. 'Half-faced' means (1) half-and-half, imperfect ; *or* (2) half-hearted, insincere ; lending but half one's countenance or support. *Fellowship*—partnership, alliance.

[This passage has been condemned as rant. But, as Verplanck notes, 'it is precisely the rant in which such a character as Hotspur might give vent to his feelings, in real life. It is the language of an ardent mind, under strong excitement, giving utterance to its aspirations in grand but half-formed figures' Johnson comments :—'This sally of Hotspur may be soberly and rationally vindicated as the violent eruption of a mind inflated with ambition and fired with resentment ; as the boasted clamour of a man able to do much and eager to do more ; as the dark expression of indetermined thoughts'. Euripides in his *Phoenissae* makes Itteocles say :—'I would mount to the risings of the stars Or sun, would plunge 'neath earth, if this I could So to win Power, diviner than all gods' (Way). Hotspur's speech has also been good-humouredly parodied in Beaumont & Fletcher's *Knight of the Burning Pestle*].

Lines 209—227. *He apprehends . . . attend*—he sees, in imagination, a whole host of fancies, but has formed no idea of the question to which he should apply his mind (i.e., of the proposals I have in view). [*Apprehends*—conceives, perceives the existence of. Opposed to 'comprehends' (=thoroughly understands)]. *World*—See on l. 164. Or 'a world of figures' may mean 'a world peopled with figures'. *Figures*—imaginary forms ; unpractical fancies. With a side-reference to

the sense of 'metaphors'. *Form*—true shape ; real substance. *Attend*—direct his ear to, attend to. [Used transitively, the omission of 'to' being probably due to the prefix *at-* or *ad-*, which is a Latin preposition meaning 'to']. *Give me audience*—hear what I have to say. *Cry you mercy*—beg your pardon (for not attending to you). Even after this apology, Hotspur repeats his offence in l. 213. *Noble Scots*—See I. i. 71—73. *He shall not*—I shall never agree to hand over to the King. *A Scot of them*—even a single one of those Scotchmen. * Perhaps with pun on 'scot' in the sense of contribution, tax, 'anything however inconsiderable' (cf. the legal phrase 'scot and lot'). *By this hand*—I swear it by this hand ; i.e. if any valour can prevent it. *Start away*—suddenly digress from the topic of conversation. *Lend no ear unto*—do not pay attention to. *Purposes*—(1) proposals ; or (2) intentions. *You shall keep those prisoners*—i.e. I never said that you were to hand over those prisoners. A futile attempt to gag Hotspur. *Nay, I will*—whether you ask me to give up those prisoners or not, I am determined to keep them. *That's flat*—'that is the absolute and undeniable truth' (Onions). [*Flat*=certain]. *He*—the King. *Holla*—shout, cry out loudly. *Nay*—I shall not be satisfied with that : I shall do something more. † *A starling shall be taught*—a starling that shall be taught. *Starling*—'a genus of birds with glossy iridescent black plumage, of gregarious habits, and often nesting near human dwellings' (Wyld). These birds were in ancient times taught to greet the Roman emperors in Greek and Latin. *Still*—always. *In motion*—active, alive. *A word*—I just want to have a word (=the briefest of conversations) with you.

Lines 228—238. *I solemnly defy all studies here*—standing before you, I formally pledge my word that I am giving up all serious pursuits. [*Studies*=pursuits, endeavours. *Defy*—forgo, renounce]. *Save*—except ; preposi-

* Fuller, in his *Worthies*, has 'We will not lose a Scot', i.e. anything, how inconsiderable soever, that we can save or recover. Quoted by the Arden Editors.

† For the omission of the nominative relative, cf. 'I have a brother is condemned to die' (*Measure for Measure*).

tion, governing the noun-clause 'how (I am) to gall, &c.' **Gall*—annoy, harass, humiliate. *Literally*, rub sore, blister by friction. †*Pinch*—distress, afflict. *Literally*, squeeze between thumb and fingers. CONSTRUCTION. And, but (for the fact) that I think his father loves him not and would be glad (if) he met with some mischance, I would have that same sword-and-buckler Prince of Wales poisoned with a pot of ale. [The 'him' in l. 233 is resumptive and superfluous]. *That same*—Somewhat contemptuous. ‡*Sword-and-buckler*—wearing a sword and buckler (i.e. small shield) ; (hence, by an anachronism) vulgar and ruffianly (because, though in Prince Hal's time the sword and buckler were the ordinary weapons used by English gentlemen in civil life, they had in the days of Elizabeth been superseded by the rapier and dagger and were then used exclusively by serving men and hooligans, especially those who picked quarrels in taverns). There is also a hint of cowardice in the epithet 'sword-and-buckler': fights with these weapons were far less dangerous than if the rapier and dagger were used. *But that*—if it were not that. *Mischance*—ill-luck ; unfortunate accident. Hotspur suggests that if the Prince came to harm, the King might be pleased rather than sorry ; so he would not wish the Prince ill. *A pot of ale*—A sneering reference to the tavern life of the bibulous Prince. 'Ale' was then the usual drink in low taverns. Line 233 is a somewhat discreditable confession for so fiery a worshipper of honour as Hotspur. *Better temper'd*—in a more suitable frame of mind. *Wasp-stung*—waspy, irritable (as though a wasp stung you and made you smart). [Alternative readings are 'wasp-tongue' and 'wasp-tongued']. *Impatient*—lacking in self-control. *Art thou*—The change to 'thou' shows that Northumberland is seriously offended. *To break*—in breaking ; that you break. §*Break into*—suddenly (and

* A 'gall' is a sore on the body of a horse, caused by friction or pressure.

† To 'pinch' a horse is to urge it to the limit in a race.

‡ Cf. 'swashbuckler' = bully, bravo. Middleton has :—'Indeed, since sword-and-buckler time, I have observed there has been nothing so much fighting' (*The Phoenix*).

§ Combines the ideas of deviation, suddenness, and trespass.

unbecomingly) change into. *This woman's mood*—this womanish talkativeness (combined with peevish spite against the King). *Tying thine ear to no tongue but thine own*—allowing your ear to hear no talk other than your own ; so engrossed in hearing yourself talk that you refuse even to hear what others have to say.

Lines 239—249. *Why*—a mild protest at Northumberland's sharp rebuke. *Look you*—the reason is. Hotspur tries to explain why he has been inattentive. * *Whipp'd and scourg'd with rods*—lashed with the whip and struck with rods ; (figuratively) tormented with acute pain. *Nettled*—beaten with nettles (i.e. thorny plants); (figuratively) irritated, annoyed. *Stung with*—bitten by. † *Pismires*—ants. [The word suggests the urinous smell of anthills]. *Politician*—person given to policies (=crafty devices) ; schemer. [In Shakspeare, always used in a bad sense]. *A plague upon it*—curse the place ; I cannot recall its name. Hotspur is always forgetful. *Gloucestershire*—a west midland country. *The madcap duke*—Edmund de Langley (1341—1402), fifth and youngest son of Edward III, and so uncle of both Richard II and Henry IV ; created first Duke of York in 1385 ; was regent of England in 1399, when Richard II went to Ireland. 'Madcap' means 'inclined to wild sports, delighting in dangerous amusements', for both Holinshed and Hardyng describe the Duke as fond of hunting. Or the word, in Hotspur's vocabulary, may mean nothing more than 'easy-going, unenterprising', which the Duke was in his public life. He failed to check the rising of the northern barons in favour of Bolingbroke ; and when he found he could not even join Richard (whom he was expecting back from Ireland), he deserted to Bolingbroke. *His*—Henry IV's. *Kept*—lived, resided. [A sense still current in University slang]. *Bow'd my knee*—did obeisance, paid homage, by kneeling. [See quotation from *Richard II* on p. 67]. *This king of smiles*—this King, who (in pretended friendship) always greets people

* Cf. 'My father chastised you with whips, but I will chastise you with scorpions' (1 *Kings*, xii. 14).

† 'The Geneva version of *Proverbs*, vi. 6 has "Go to the pismire, O sluggard!"' (Wright).

with a smile ; with a pun on the other sense of 'this King, who has always a smile at his command'. Hotspur means that, though Henry IV is so suave in his manners, he is a scheming hypocrite at heart. * *Ravenspurgh*—a harbour on the Yorkshire coast between Hull and Bridlington, washed away by the sea in the sixteenth century. [Edward IV also landed there in 1471]. *Berkley* (now Berkeley) *Castle*—a Norman fortress ~~on a~~ hillock overlooking the Severn, near the town of Berkeley in Gloucestershire ; the scene of the cruel murder of Edward II in 1327.

Lines 250—258. *You say true*—yes, that is the name of the place. *Why*—introduces a new idea. *What a candy deal of courtesy*—(1) what a flattering amount of outward politeness ; or (2) what a profusion of flattering politeness (taking 'candy' to qualify the phrase 'deal of courtesy'). *Candy* (short for 'sugarcandy')—sugar crystallized by boiling and evaporating ; here used as an adjective, meaning sugared, flattering. *Fawning*—demonstrative (said of a dog who shows his affection for his master by licking his hands, grovelling at his feet, wagging its tail, &c.) ; (hence) cringing, servile. *Greyhound*—a swift breed of dog, of slender build and with a pointed muzzle, used for coursing hares. 'This fawning greyhound' is a contemptuous reference to Henry IV. *Proffer*—offer, show. *Look*—i.e. listen to me, I am quoting what he said. The words within inverted commas were, it is to be supposed, spoken by Bolingbroke. *His*—Bolingbroke's ; changed from 'my', because the passage is in quasi-reported speech. † *Infant fortune came to age*—fortunes, which were

* Bolingbroke landed with a few friends, including Archbishop Arundel. Northumberland, Hotspur, and Westmoreland joined him at Pontefract and followed him to Doncaster, where he swore that he had come only to recover his personal estates and would allow Richard to reign till his life's end. Bolingbroke in trying to prevent the Duke of York from joining Richard, met him near Berkeley. After a nominal resistance, the Duke went over to Bolingbroke's side.

† In *Richard III*, Bolingbroke says to Hotspur :—

And as my fortune ripens with thy love,
It shall be still thy true love's recompense.

still in their minority (i.e. had just begun to look up) attained full age (i.e. reached their full height of prosperity); when he became King. *Infant*—(used in the technical legal sense of) minor, below age; (hence) in an early stage of prosperity. Does not mean 'child' or 'baby'. Henry expected to be King very soon. *The devil take such cozners*—may such impostors be damned (and after death handed over to the Devil). *Cozners*—cheats, deceivers (*cozen*=cheat); with a quibble on 'cousiners', i.e. those who flatter people by addressing them as 'cousins'. See on I. ii. 118. *God forgive me*—i.e. for wishing that all cozners should be damned. *Done*—finished, ended. *Have not*—i.e. have not done. *To it*—go back to it; begin it; start talking. *Stay your leisure*—wait till you are free to attend to us. [*Stay*=await]. Worcester is genially sarcastic.

Lines 259—271. *Then*—if you have done talking. *Once more to*—let us hark back to the subject of; let us again discuss the subject of. *Deliver them up*—give them up; set them free. *Without their ransom*—without insisting on any ransom for them. *Straight*—at once. *Make the . . . Scotland*—(go to Scotland and) rely on the gratitude and influence of the son of Earl Douglas as the only means of raising an army in Scotland. *The Douglas' son*—Mordake, Earl of Fife. See on I. i. 71. *The*—In Scotland, this article implies that the Douglas referred to is the head of his clan. In the border ballads, however, it is loosely tacked on to the name of any noble, English or Scotch. *Mean*—means, instrument, agent. *For powers*—for raising forces; for securing an army to help you against the King. *Which*—antecedent is 'powers'. *Divers*—several, sundry. *Send you written*—explain to you in a letter. *Be assured*—rest assured. Worcester tells Hotspur that, if the Scottish prisoners are released, there will be no difficulty in getting a Scotch contingent to fight for them. *Thus employ'd*—engaged in raising forces. *You shall*—I rely upon you to. *Secretly*—without disclosing all your plans. *Creep into the bosom*—worm your way into the confidence; slowly and subtly win the confidence. [*Creep*—insinuate yourself (by craft, stealth, and persistence). *Bosom*—secret thoughts]. *That same*—that well-

known. [Used differently in l. 230 above ; the Latin *ille* is also used in both the senses]. *Prelate*—church dignitary. 'Prelate' is now used only of an archbishop or bishop ; formerly it also meant abbots and priors. *Well belov'd*—who is so popular. *The archbishop*—i.e. Richard le Scrope, Archbishop of York. See page 10 of *Notes*. *Of York*—i.e. is it the Archbishop of York whom you mean. *True*—yes. *Bears hard*—takes heavily or sadly ; endures with a grudge ; resents. 'Hard' is an adverb. **CONSTRUCTION**—the death of his brother, the Lord Scroop, at Bristow. *Brother*—'The Lord Scroop' and the Archbishop were second cousins, not brothers. * The former was the son of Richard le Scrope, first Baron Scrope of Bolton, while the latter was the son of Henry le Scrope, first Baron Scrope of Masham ; and the two barons were first cousins, being the sons respectively of two brothers, Sir Henry le Scrope and Sir Geoffrey le Scrope, who were both judges. *Bristow*—(old spelling of) Bristol. Found in Holinshed. *The Lord Scroop*—William le Scrope, Earl of Wiltshire ; had served with John of Gaunt and held many important public posts ; appointed treasurer of England in 1398 ; left to help the Regent (the 'madcap duke') when Richard II left for Ireland ; betrayed to Bolingbroke at Bristol in 1399, and summarily executed on July 29 along with Bushy and Green, two of Richard's favourites.

Lines 272—276. [After instructing Hotspur to go to Scotland to raise forces and advising Northumberland to win over the Archbishop of York, Worcester tells them that he is not building on surmise but is sure of his facts. He says:—'I am not sending either of you on a wild-goose chase. What I have told you is not mere conjecture. It is not based on what I hope will happen, but on what I know to have been not only carefully and repeatedly thought over but also hammered out into a definite plan and actually settled. All that we have now to wait for is a suitable opportunity that shall bring the scheme into action].

* The editors of the Arden Shakspeare and the Irving Shakspeare are wrong on this point.

In estimation—conjecturally ; on the strength of mere surmise. *Might be*—might happen. *Ruminated*—leisurely turned over in the mind (as cud is chewed by ruminant animals) ; pondered deeply. *Plotted*—reduced to the form of a definite plan. *Set down*—determined upon, settled. *Only stays but*—One of the two adverbs is superfluous. *Stays*—is kept in abeyance. *Behold the face of*—come face to face with ; find. *That occasion that*—that suitable opportunity which. *Bring it on*—set it afoot.

Lines 277—282. *Smell it*—can now guess what your plans are although you have not mentioned the details (just as a dog can discern game by smell even before seeing it). *Do well*—(1) serve our purpose well ; or (2) prosper, succeed. *Before the game slip*—you always set the greyhounds free from the leash before the hares are on the run ; you are always impetuous and precipitate—always counting your chickens before they are hatched. [The metaphor is from the hunting of hares with greyhounds by sight]. *The game*—the animals hunted ; (here) the hares. *Is afoot*—are astir ; have started moving. *Still*—always. *Let'st slip*—‘allow (the greyhounds) to go from the “slips” or leash’ (Onions) ; release from the leash, i.e. the thong passing through the collars of a set of hounds (usually three ; cf. II. iv. 7) and holding them. ‘Slip’ is here used absolutely (without an object). *Why*—introduces an explanation. *It cannot choose but be*—it has no option but to be ; it is bound to be. *Noble*—excellent, admirable. *And then*—and after my mission to Scotland and my father's mission to York have been fulfilled. *Power*—armies, forces. *To join*—are to join. *Ha*—eh ; ‘an interjectional interrogative’ (Onions). *So they shall*—i.e. the power of Scotland and York shall join with Mortimer. *It aim'd*—your activities have been in exactly the right direction ; your designs have been ably formed. [*Aim*—form designs].

Lines 283—284. [Worcester explains why the rising is necessary. He says :—‘And there are very weighty reasons why we should act promptly in gathering together an armed force with a view to saving our lives’].

No little—very strong. Litotes. Supply 'that' after 'reason'. *Bids*—urges. (To) *speed*—to make haste. *Save our heads*—Worcester is convinced that the King is determined to put them to death. *Raising of a head*—collecting of an army; raising the standard of rebellion. [*Head*=armed force, raised in insurrection]. Note the pun 'heads head'.

Lines 285—290. * *Bear can*—even if we behaved most discreetly (and scrupulously avoided giving offence to the King). [*Bear ourselves*=conduct ourselves. *Even*=(1) unruffled, equable (O. E. D.); (2) evenly balanced, without taking sides in any political movement; (3) 'temperately, without self-assertion' (Herford); (4) straightforward (Moorman); (5) discreet (Arden Editors). All these meanings have been suggested for 'even', some taking it as a predicate adjective, others as an adverb]. *Think him in our debt*—consider himself under an obligation to us (for our past support of his claims to the throne). [*Him*=himself (as frequently in Shakspeare)]. (That) *we think ourselves unsatisfied*—take it for granted that we do not consider ourselves adequately rewarded for our services to him (and therefore have a grievance against him). *Unsatisfied*—not fully paid. In law, a person is said to be 'satisfied' when he is paid in full for the debts due to him. *Till he hath &c.*—modifies 'always'. *Found a time*—found an opportunity. *Pay us home*—square accounts with us, wipe off his obligations to us; i.e. put us to death. Cf. ll. 185-186 above. *Pay*—(1) repay; (2) punish. *Home*—as far as he wishes it; fully, out and out. *Make us love*—cease to wear an amiable expression when talking to us; cease to treat us as persons whom he loves. Worcester means that the King is no longer all smiles when he talks to the Percys. *Strangers to*—persons who are not to be treated to.

* 'Bear' is concessive subjunctive, inversion doing duty for the conjunction that is to be supplied. For the idea, compare *Henry V* :

How smooth and even do they bear themselves!
As if allegiance in their bosoms sat,
Crowned with faith and constant loyalty.

Lines 291—302. *Does*—i.e. does make us strangers &c. *Cousin*—kinsman ; (here) nephew. *No further &c.*—i.e. in managing this affair do not exceed the instructions I shall send you in my letters. Worcester knows that Hotspur sadly lacks discretion. *Direct your course*—advise you what to do. *Time is ripe*—the right moment comes. *Suddenly*—very shortly, quite soon. *Steal*—secretly go. *Lord Mortimer*—The ‘Mortimer’ who was with Glendower was not the Earl (see p. 6 of *Notes*). But ‘Lord’ was often a courtesy title applied to all persons of rank. (See on ‘Lady Mortimer’, pages 8-9). *Where*—in which circumstances ; and when I shall have joined Glendower and Mortimer. *Our powers*—the armies Worcester will be able to raise in conjunction with Glendower and Mortimer. *At once*—all together. *Fashion it*—manage it ; contrive it. *Happily*—if all goes well ; often=haply, perchance. *Bear arms*—to have our fortunes determined by our own valour (and no longer kept dependent on the whims of the King). *Which now uncertainty*—of which we cannot now be in the least sure ; the tenure of which is now very precarious (because everything depends on the pleasure of the scheming and vindictive King). *At much*—in great. *Thrive*—prosper, succeed. Northumberland is too timid, cautious, and backboneless to be a revolutionary leader. *Let the hours be short*—let time fly fast. *Till fields sport*—till we, cheered on by the noise of the hard blows we shall deal and the groans of those whom we shall strike down, begin to hunt the King across battlefields ; till civil war breaks out openly and we get the chance of performing deeds of valour. More rodomontade. Either there is a zeugma (‘fields witness and blows and groans applaud’) ; or we have to construe ‘blows and groans heard on fields’ on the principle of hendiadys. *Sport*—Hotspur is blindly optimistic : he thinks that Henry would fly before the rebel forces as a hare or fox runs away from its pursuers. The rhyme in the last two lines indicates the end of a scene. *Excunt*—(Latin for) they (i.e. the actors) go out (i.e. leave the stage).

ACT II, SCENE i

The First Act is more or less introductory. It tells us who the principal actors are, their antecedents, their characters, their ways of life, and the various relations in which they stand each to the others. As much of their past is described as is necessary for following the plot, in which each actor takes the part for which he is best fitted. As much of their future plans is likewise hinted at as is necessary for rousing curiosity and suspense—factors essential to the enjoyment of a play. But so far there has been little of positive action. The complication of the plot begins with the Second Act.

This Scene is a realistic description of the bustle that took place early in the morning in the yard of a roadside inn in England in the days when roads were so bad that even well-to-do people had to ride long distances and goods were carried by pack-horses. It prepares the audience for the robbery described in the next scene. We see and learn more of Gadshill who closely rivals Falstaff as a braggart and a coward. He learns from the chamberlain of the inn that his victims are ready to start, and steals away to lay an ambush for them.

Brandes comments thus on the vivid realism of the scene:—"The night sky, with Charles's Wain "over the new chimney", the flickering gleams of the lanterns in the dirty yard, the fresh air of the early dawn, the misty atmosphere, the mingled odour of damp peas and beans, of bacon and ginger, all comes straight home to our senses. The situation takes hold of us with all the irresistible force of reality'.

Stage Direction:—*Rochester*—See on I. ii. 125. *Inn Yard*—the compound of an inn. Some of the inns were in those days large and luxurious. Halliwell assumes that the inn Shakspeare had in mind is the Crown Inn,

Rochester. **Carrier*—person who undertook to have parcels conveyed from one place to another (for a hire).

Lines 1—7. *Heigh-ho*—a shout for summoning a person. *An—if*. *Four by the day*—four o'clock (in the morning). *By the day—either*† (1) towards daybreak, near morning ('by'=towards, like *sub* in the Latin phrase *sub lucem*); or (2) judging by the amount of daylight that is already showing. In England the sun rises very early in summer. [Deighton's interpretation—'reckoning from the beginning of the day'—does not explain the peculiar force of 'by']. *I'll be hanged*—I am prepared to take any punishment. An emphatic way of asserting that it is four o'clock. [The carrier finds he is late, and is somewhat put out]. †*Charles' Wain*—the popular name for the seven bright stars in the constellation, Ursa Major. [Also called the Great Bear and the Plough. *Wain* means 'wagon', and refers to the outline of the constellation, which roughly resembles a rustic wagon of early times; and *Charles'* is 'Charlemagne's'. Some erroneously take *Charles'* to be=Churl's (i.e. farmer's)]. *Over*—on top of. *New*—recently built. *Chimney*—(here) that part of the flue for carrying off smoke from the fire-

* The service of carriers between London and country places, first set up in the sixteenth century, was well established in Shakspeare's time. As wheeled carriages could not be taken over many of the roads, the carriers employed only pack-horses. Occasionally, they took passengers also. Inns were a necessity for carriers and travellers alike, since they had to halt at night on the way.

† The Arden Editors quote Chaucer's 'by the *morwe* (-morrow)' and remark that 'by the day' is 'an archaic expression, introduced, perhaps, to mark the rustic speech of the carriers'.

‡ In England, Charles's Wain is always above the horizon. From its position, one can easily find out the position of the Pole Star, because a line joining its two right-hand stars meets, if projected, the Pole Star. Watches and clocks were luxuries in those days; and so people roughly guessed the time by noticing the position of the sun, moon, or stars—especially in relation to fixed objects, such as 'the new chimney'. As Arcturus, the brightest star of a neighbouring constellation was thought to be named after Arthur, the chief hero of British legend, so this constellation was named after Charlemagne, the chief hero of Gallic legend.

place which projects above the roof. *Yet*—although it is so near daybreak (when we must start). *Horse*—horses. An archaic plural, not a collective. *Not packed*—have not been *packed*, i.e. loaded with the *packs* (or bundles) they are to carry. *What*—expresses impatience (because the ostler has not come out even after the carrier's 'Heigh-ho!'). *Ostler*—groom in charge of the inn stable. *Stage Direction*. *Within*—The ostler replies from behind the stage. *Anon*—in a moment ; (I am coming) immediately. [The modern waiter's 'Coming!']. *Tom*—the ostler's name. *Beat*—soften by beating (i.e. pounding). *Cut's*—'Cut' was a familiar name for a common or working horse, either because such a horse was a 'curtal' horse (i.e. had its tail docked) or had been cut as a gelding. [The same name is given to a horse in *The Lancashire Witches*]. *Put . . . point*—pound it in such a way as to (break up the hard lumps of stuffing in its middle and) spread out a few flakes of wool to its head. *Flocks*—tufts of wool (or hair). *Point*—head, pommel (of the saddle). *Poor*—sorry. *Jade*—worn-out horse. *Is wrung*—it has been wrung. The pronoun was frequently omitted in rustic speech. *Is wrung in the withers*—has its *withers* (=the raised base of the neck where the shoulder-blades join it and the mane ends) *wrung* (=galled, pinched and sore, because the saddle is hard or does not fit well). *Out of all cess*—beyond all reckoning ; much more than could be expected ; *excessively.

Lines 8—30. *Dank*—spoilt by damp ; become mouldy and unwholesome (as food for horses). †*As a dog*—as a shaggy dog who has been in the water. ['Dank as a dog' has probably no more meaning than other expressions of the same kind, 'sick as a cat', 'lame as a tree' (Wright)]. *That*—giving them damp peas and beans as food. *Next*—nearest ; most direct, surest. 'Next way' as an equivalent of 'nearest way'

* From *ex-* (=out of) + *cess* (=measure) + *-ive* (adjective suffix) + *-ly* (adverb suffix). 'Cess' is connected with 'assess'.

† **Comparisons** and similes in which the dog is referred to are often uncomplimentary to that animal. Cf. 'lead a dog's life', 'die a dog's death', 'dog cheap', &c.

(metaphorically, 'best course', 'quickest method') survives in the midland dialects. The old adjective 'nigh' had 'near' as its comparative, and 'next' as its superlative. *"Give poor lots*—produce in the hard-worked and ill-conditioned horses we employ the troublesome disease known as bots (supposed to be due to parasitic worms). [Actually, 'bots' are the larvae of the botfly (of the genus *Oestrus*), infesting the stomach, throat, or intestines of a horse. They are deposited in leaves and, if swallowed by the horses, may cause digestive disorders and colics]. *House—inn. Is turned upside down*—is being managed in an entirely wrong way (while it was formerly well conducted). *Robin Ostler*—Evidently the name of the former proprietor of the inn, who rose to that position from an ostler and was remembered by his original designation. *Never joyed*—he never joyed; he was never cheerful. The personal pronoun omitted, as in l. 6. *Since rose*—High prices ruled in 1594, 1595, and at the end of 1597. *Introduction*, p. xxv. *It was the death of him*—it (=the high price of oats, which was food for men and horses) killed him. ['The death of him' for 'his death' is a fixed idiom; cf. 'for the life of me']. *This be*—that this is. 'Be' indicates more doubt than 'is'. *Villanous* (now spelt 'villainous')—abominably bad. *All London road*—the whole of the road to London. *For*—in respect of. *Am stung like a tench*—have been as badly bitten (by fleas) as a tench (a kind of fish) is. [Perhaps only another offhand simile, like 'as dank as a dog'. Various explanations have, however, been suggested, viz. that (i) parasites infest the tench, (ii) tench bite one another when sucking their slimy secretions, and (iii) tench were supposed to have spots resembling the marks of vermin-bites. In Philemon Holland's translation of Pliny's *Natural History* (published in 1601), there is a reference to the ancient belief that fleas disturbed the sleep of fishes in summer]. *By the mass*—an oath. 'Mass' is the Christian religious ceremony, called the Eucharist. *There is bit*—there is not a single king

* 'Bots' as singular (as here) was in Elizabethan English the disease; as plural, the worms or maggots that produce the disease.

in any part of the civilized world who could be bitten more severely. *Ne'er a*—not even one. *King Christen*—Christian king; king of any Christian country (i.e. civilized country, for in the opinion of Europeans, all non-Christians were barbarians). To cap the Second Carrier's 'like a tench', the First Carrier makes a more impressive, though pointless, comparison. *Bit*—bitten. *Since the first cock*—since the first cock-crow; since before 3 a.m. [In *Macbeth*, we have 'till the second cock', i.e. till 3 a.m.]. *Why*—The Second Carrier suggests an explanation for the flea nuisance in the inn. *Allow us*—let us have. **Jordan*—chamber-pot (for holding urine). *Then*—when we do not get a jordan. *Leak*—make water. *Chimney*—fire-place, hearth. [This disgusting practice was formerly common in England. The authentic reading is 'your chimney', where 'your' is the indefinite possessive adjective, often used in the colloquial language, and means 'with which you are familiar', 'as you well know'. So in 'your chamber-lie']. *Chamber-lie*—urine. ['Lie' is now spelt 'lye']. *Like a loach*—either (1) as freely as the loach (a small fish) breeds fleas (if the reference is to Pliny's statement, given in Holland's translation, that 'some fishes breed fleas and lice'); or (2) as freely as the loach propagates its species (if the reference is to the fecundity of the loach, which breeds several times a year). *Come away*—come hither. *Be hanged*—may you be cursed (for being so late in coming). *Gammon of bacon*—bottom piece of a flitch of bacon (i.e. the side of a hog, salted and cured) together with the hind leg. †*Razes*—roots. Many follow Theobald in taking 'razes' to mean 'packages, bundles'. Perhaps the idea is 'roots tied up in a bundle', 'raze' being in this way distinguished from 'race' (=root; Latin *radix*). *Delivered*—i.e. to the consignee. *Charing Cross*—The village of Charing was a mile or so outside London, as it was in Shakspeare's day. The Cross then stood at the bend of

* Short for 'Jordan bottle', a bottle in which pilgrims brought water from the river Jordan (in Palestine).

† In *The Famous Victories of Henry V*, Dericke, the carrier, is robbed at Gadshill of a 'great rase of ginger'.

the road from Temple Bar southwards to Whitehall and Westminster. The site is now in the very heart of London. [It was one of the places where the body of Eleanor, wife of Edward I, rested, while being taken from Lincoln to Westminster, and where Edward I erected a cross in her memory]. *God's body*—i.e. by the body of Christ; a profane oath. *Pannier*—one of a pair of baskets carried by a beast of burden. Turkeys were first brought to England in the reign of Henry VIII; and the reference to it here is an anachronism. *Hast thou . . . head*—can you not see at all. A proverbial expression. The ostler should have seen that the turkeys were starving and fed them. 'Head' often includes the whole face. *Canst (thou) not hear*—are you deaf (that you do not come, even when I am shouting for you again and again). *An 'twere . . . villain*—I am quite sure that it would be as creditable an act to punish you summarily by breaking your head as it is to drink. In fact, I am prepared to admit that I am a scoundrel, if you do not deserve to have your head broken. *An 'twere*—if it were. *As good . . . as (to) drink*—A cant phrase. *Break the pate on thee*—break your head as it now is (i.e. without any warning). 'On' expresses more than 'of'. 'Pate' is vulgar for 'head'. *Very*—veritable. *Hast (thou) . . . thee*—are you utterly devoid of honesty; can no reliance be placed on you. *Faith*—fidelity, trustworthiness.

Lines 31—51. *Be*—See on l. 13 above. *Two o'clock*—He really thinks that it is four o'clock (l. 1); but he suspects Gadshill, and purposely misleads him. [Thieves and robbers were so numerous in those days that carriers would naturally suspect a stranger (like Gadshill) who wanted to force his company on them]. *Lanthorn*—lantern. *Gelding*—gelded (= castrated) horse. *Nay, soft*—please do not be in a hurry; don't be so sure of getting my lantern (as to think of what you are going to do with it after you have got it). *Soft*—(short for) go soft; stop. *I know . . . that (trick)*—I am twice as clever as you are; don't think you can take me in so easily. A sarcastic refusal, with a hint that he suspects Gadshill to be a thief. *Lend me thine*—Addressed to the Second

Carrier. Gadshill keeps up his pose of a simpleton. *Thine*—thy lanthorn. *Ay, when? canst* (thou) *tell*—Yes, you want me to lend you my lantern; but can you tell me when I am to do it? Proverbial expression employed as a scoffing retort to an inconvenient or impertinent request or inquiry; its equivalent in modern slang would be ‘Don’t you wish I would?’ or ‘Don’t you see me doing it?’ *Quoth he*—he has the impudence to say. ‘*Quoth he*’ is used when the words of another speaker are repeated. *Sirrah*—often added before designations. Gadshill pretends to treat the carriers as inferiors. *Mean to come to*—think you will reach. [*Come*=get]. *Time enough candle*—the night will not be over when we reach London, so that plenty of time will be left for going to bed with a candle to light your way to your room. Evasive banter; another proverbial expression. *Warrant*—assure. *Neighbour*—friend (in the same line of business). *Mugs*—the name of the First Carrier. *Call up*—rouse from sleep. *The gentlemen*—the franklin and his companions. *They will* (go)—they wish to go. *Company*—companions. *Great charge*—much baggage. [The interpretations ‘valuable luggage’ (Herford) and ‘a great quantity of money’ are inadmissible, because such a remark would not be made in Gadshill’s hearing]. *Chamberlain*—attendant in charge of the inn chambers: man who did the work of a modern chamber-maid. *‘*At hand, quoth pick-purse*’—I am here, I am ready (as the pick-purse said). ‘At hand’ was the ‘usual answer of a servant to his master’s call’ (Arden Editors). *That’s even &c.*—Gadshill speaks thus to himself:—‘You say that you are at my elbow, as the pick-purse said. But you might have with equal propriety substituted “chamberlain” for “pick-purse”. The difference between you and a thief who picks purses is the same as that between one who supervises the arrangements for a crime and one who actually commits it. You as a chamberlain pick up the information and, passing it on, enter into a secret scheme with the thief who picks purses’. *Even as fair as*—just

* This proverbial expression is found in the play of *Aptus & Virginia*.

as good as. *Thou variest no more from*—your conduct is no more different from. *Giving direction*—issuing instructions (for the guidance of the thieves). A cant phrase then used by highwaymen. *Doth*—doth vary. *Labouring*—doing the active part of the work—actually robbing the victims. The brain that plans robberies is that of the chamberlain's ; the hands that commit them are those of the thieves. *Thou layest how*—you think out the plan according to which a robbery is to be committed. *How*—i.e. how the purse is to be picked.

Lines 52—64. *Master*—often prefixed to names, like the modern Mr. *It holds yesternight*—it, viz. that (=that which, what) I told you yesternight, holds current ; the information I gave you last night (about 'traders riding to London with fat purses') has turned out correct. *Holds current*—proves true ; 'current' = genuine (as a current coin). *Yesternight*—now obsolete. **Franklin*—freeholder, zemindar. *In Kent*—an adjective-equivalent, qualifying 'franklin'. *The wild of Kent*—the Weald of Kent ; the country between the North and the South Downs—then a 'wild' or open and uncultivated tract of high land, being part of the forest of Anderida. *Hath brought*—who has brought. *Marks*—A mark (like a guinea) was a money of account ; i.e. there was no coin of that name. It stood for the value of a mark weight of silver (taken to be 8 oz.) ; hence, its value was fixed at 160 pence or 13s. 4d., for twenty sterling pennies then went to an ounce. *Auditor*—officer of the King (appointed to examine accounts of money) ; 'a kind of auditor' refers to 'one' in the previous line, and probably means 'an officer of the Exchequer entrusted with the same kind of work as an auditor proper'. *Abundance of charge*—an immense quantity of baggage. *Charge*—baggage. *What*—i.e. what the baggage consists of. *Up*—i.e. from bed. *Eggs and butter*—See on I. ii. 20. *Away*—go away ; leave. *Presently*—immediately. *Meet*—come face. to face.

* In the 14-15th centuries, the name of a class of landowners, of free but not noble birth and ranking next below the gentry.

**Saint Nicholas' clerks*—(euphemism for) highwaymen. Saint Nicholas (better known as Santa Claus) was a bishop of Myra (in Asia Minor) and is the patron saint of *clerks* (= scholars), children, &c. (i) Some say that he was the patron saint of highwaymen also. (ii) Another explanation is that Nicholas (or Old Nick) being a cant name for the Devil, 'St. Nicholas's clerks' was a designation applied to highwaymen, as being in a sense the scholars or disciples of the Devil. (iii) A third suggestion is that, since travellers prayed for protection to St. Nicholas, highwaymen were ironically called his clerks. *I'll give thee this neck*—I will let you have my neck ; i.e. you can have me hanged. *I'll none of it*—I do not at all like to have your neck. The Chamberlain roguishly takes Gadshill's words in a literal sense. *Keep that for the hangman*—don't give your neck to me, but keep it for the executioner (because you are sure to be caught one day and hanged as a highwayman). *Thou worshippest truly*—you are as devout a robber. *Truly*—sincerely. *Man of falsehood*—faithless, deceptive person (with pun on 'false man' = thief). *May*—can.

Lines 65—80. *What*—why. *If I hang gallows*—If I am caught and have to hang, they will have to put up a pair of stout poles for the gallows-tree. *Old Sir John*—i.e. Falstaff. *No starveling*—i.e. very fat and heavy (litotes). A 'starveling' is a thin, underfed person. *Tut*—expresses lofty disdain. The sense is: 'Your suggestion that I should keep my neck for the hangman is utterly ridiculous. Among my associates are not only Sir John but also other Trojans'. *Trojans*—(here) boon companions, merry rogues (with a reference to 'thieves', the cant sense of the word). *Dreamest not of*—Gadshill is thinking of the Prince, but dare not name him ; he therefore magnifies him into a band of 'Trojans'. *The which*—'The' gives more precision to 'which'. *For sport sake*—by way of diversion ; as an amusement. [For 'sport' = sport's, see on I. ii. 149]. Disbanded soldiers and dismissed servants generally turned highwaymen ;

* Scott, in his *Ivanhoe*, uses the same phrase in the same sense.

but occasionally the love of adventure and the lure of money led daring youths of the upper classes to join them. *Are content*—are glad. *Do grace*—add to the credit of highway robbery as one of the regular occupations of life. Gadshill boasts of his 'profession': a highwayman was formerly called a High Lawyer. *Grace*—favour. *That*—who. *If matters into*—if an inquiry were held (into any of the robberies we commit). *For sake*—in order to keep intact their own personal honour. *Credit*—credit's. *Make all whole*—either (1) save all of us; or (2) set everything right. *Whole*—hale, safe. Gadshill is in a boasting vein, and lets himself go. *Joined*—associated (in my profession of a High Lawyer). *Foot-land-rakers*—those who *rake the land* (i.e. scrape the country as with a rake; commit petty thefts here and there) on foot; vagrant footpads (as distinguished from mounted highwaymen). *Long staff sixpenny ers*—those who, armed with a long staff (pole with an hook at the end), strike people on the the road for a few pence; petty thieves who use violence and the poor. ['Six-penny' means 'not above trying to rob sixpence'. 'Striker' here means 'robber who uses violence'. (It also means 'beggar', 'thief', 'cut-purse', etc.). The Arden Editors interpret 'long-staff sixpenny strikers' as 'beggarly cut-purses armed with long-staves']. *Mad . . . malt-worms*—either (1) toppers who sport extravagant moustaches and have deep-red faces; or (2) toppers whose extravagant moustaches have been stained purple with liquor. If the folio reading 'mustachio-purple-hu'd' is adopted, the second interpretation is alone admissible. *Mad mustachio*—wearing mad (i.e. extravagant, or wild and rugged) moustaches. The Arden Editors construe 'mad' with 'malt-worms' and take it to mean 'swaggering'. 'Mustachio' is the older form of 'moustache' and is here used as an adjective. Moustaches were, among the bullies, considered a sign of valour. *Purple-hued*—Habitual drunkards have purple (i.e. deep-red) faces. Again, the moustaches of habitual drunkards are dyed purple (i.e. a mixed red and blue colour) by being constantly dipped in liquor. *Malt-worms*—habitual drunkards; toppers. Strictly, weevils.

(a kind of beetle) that infest malt. [Cf. 'book-worm']. 'Malt' is barley (or other grain) specially prepared (by being steeped in water, allowed to sprout, and then baked in a kiln). It is the main ingredient in fermented liquors (such as beer, ale, stout) and one of the ingredients in spirituous liquors (such as whisky, gin). *Nobility*—noblemen (metonymy). **Tranquillity*—(by metonymy) men of means who can afford to stay at home and lead *tranquil* (= peaceful, serene; law-abiding) lives (instead of having to scour the country and take to exciting forms of crime, like the 'land-rakers' and the 'six-penny strikers'). [Some commentators assume a hendiadys in addition to the metonymy and interpret 'high-born nobles who live in ease and luxury']. *Burgomasters*—(literally) chief magistrates of a Dutch, German, or Flemish town (corresponding to mayors in England); (here) men of public position and influence. †*Great oneyers*—either (1) the Gadshillian plural of 'great one' (invented, on the analogy of 'lawyers', to rhyme with 'burgomaster' as 'tranquillity' does with 'nobility') with a punning reference to 'owners' (= landed proprietors), 'one' and 'own' being then pronounced alike; or (2) men who have to do with great ones (and so are themselves great to some extent). [The *Oxford Dictionary* makes the bald statement that the origin and meaning of the word are uncertain. Malone insists that 'oneyers' means 'public accountants, officers of the Exchequer']. *Hold in*—keep a secret; keep their own counsel. This is what Gadshill cannot himself do; in trying to talk big of his associates, he shows that he is unworthy of them. Shakspeare's sly humour. [Other suggested interpretations are (1) hold themselves in, restrain themselves; (2) pull together, act in concert (as trained hounds do, when in pursuit of

* The Arden editors point out that the passage is perhaps a humorous allusion to J. Phillip's *Patient Grissell* where we have 'God preserve you all, right worthy Nobility, God grant you to spend your time in tranquillity'. In 'tranquillity' there may also be a reference to the Prince as His Tranquil or Serene Highness.

† Cf. the slang 'oner' (also spelt 'one-yer' and 'wunner'), which means 'a remarkable or pre-eminent person or thing'. Gadshill has the Prince in mind all the time, though for safety's sake he has to use the plural.

game ; and (3) hold together, stand their ground]. *Such as will strike &c.*—Shakspeare is parodying some clumsy illustration of the figure of speech known as climax ; and Gadshill is trying to impress and mystify the Chamberlain with his grandiose language. But it is doubtful whether there is any real climax or any coherent sense in this passage beyond a suggestion that the unnamed associates of Gadshill, the 'other Trojans', are men of extraordinary calibre, men who have nothing but contempt for the ways and manners of the ordinary robber. *Will strike sooner than speak*—prefer to fight rather than to rob, i.e. though they take part in robberies, it is the prospect of a fight rather than the chance of gain that is their chief attraction. In this way they are superior to the 'land-rakers' and 'six-penny strikers'. *Speak*—(cant term for) rob, steal. *Speak sooner than drink*—prefer to rob rather than to drink ; prefer the risk and excitement of a robbery to drinking and swaggering in security at an inn (like the 'malt-worms'). *Drink sooner than pray*—prefer to drink rather than to pray [= (1) pray to God ; (2) implore help] ; i.e. when they are in difficulties they neither repent nor cringe, but pass the time drinking. *And yet*—and although they will sooner drink than pray. *Zounds*—by God's (i.e. Christ's) wounds ; a disguised oath. *I lie*—what I have just said about them is not true. *Pray to their saint, the commonwealth*—implore help from their patron saint, the *commonwealth* [= (1) the State ; (2) the wealth of all the common people] ; i.e. they are always expecting to enrich themselves by robbing the common people. *Pray to, prey on*—This punning antithesis is very common in Elizabethan authors.* † *Prey on her*—(1) commit robberies on the surface of the State, i.e. on the King's highways ; (2) plunder her (=the wealth of the common people), i.e. rob travellers of their valuables. 'The commonwealth' is treated as feminine ; cf. Latin *respublica*. *Ride up and down on her*—infest the King's

* The Arden Editors quote :—'When I consider and weigh in my mind all these Commonwealths, . . . I can perceive nothing but a certain conspracy of rich men producing their own *commodities* (=advantage) under the name and title of the Commonwealth' (Robinson's *More's Utopia*, 1557) .

† In the language of thieves, 'prey' also meant 'money'.

highways. *Make her their boots*—(1) use her (= the commonwealth, the State) as a pair of boots, i.e. treat her with utter scorn by defying her laws—a hint cleverly tacked on to 'ride up and down', with which riding 'boots' are connected in thought; (2) enrich themselves by plundering her (= the commonwealth, the wealth of the common people)—a pun on *boots* and *boot* (each in the double sense of 'profit' and 'booty, plunder'). In the phrases 'make boot upon' and 'make boot of', 'boot' means 'plunder' and 'profit' respectively.

Lines 81–95. *What, the Commonwealth their boots*—is it a fact that they have made the commonwealth their boots. The Chamberlain seizes the opportunity of making a pun on the ordinary sense of 'boots'. *Will she hold way*—will the commonwealth, when worn as boots, keep their feet dry if they have to trudge through slushy roads; i.e. will the commonwealth protect them from legal penalties, if they are in trouble (as a result of their robbing adventures). *Hold out water*—keep out water; i.e. shield them from danger. *In foul way*—on a muddy road; i.e. if their crimes come to be detected and they are threatened with prosecution. The Chamberlain means 'Are they so influential that they can afford to scorn the risk of detection?' *She will*—i.e. hold out water in foul way. *Justice hath liquored her*—(1) corrupt judges have *liquored* (=greased) the commonwealth (regarded as boots) and rendered her watertight, so that she will keep out water on a muddy road (i.e. save my associates from legal penalties); (2) corrupt judges have *liquored* (=made drunk) the commonwealth (regarded as the entire body of citizens, or the public conscience), so that there is no risk of steps being taken to investigate the robberies. *Justice*—the judges (metonymy). As the judges were then removable at the King's pleasure, they were subservient to the Government. *Liquored*—(1) *dressed with oil or grease (in order to make waterproof); (2) treated to free drinks, made drunk. *As in a castle*—as safely as if we stayed all the time in a fortified castle.

* 'Liquor fishermen's boots' (with Falstaff's fat) occurs in *The Merry Wives of Windsor*.

**Cocksure*—with absolute security. An adverb here. *We have the receipt of fern-seed*—we know the secret rites for gathering fern-seed ; i.e. we can, if we choose, carry fern-seed with us and make ourselves invisible. Ferns are propagated, not by seeds, but by spores (i.e. cells that develop directly into independent units). But as this was not understood formerly, the idea prevailed that ferns have invisible seeds and in time gave rise to the superstition that those seeds communicated their invisibility to any one who carried them. But how were 'invisible' seeds to be got? The popular belief in England was that they were visible only on St. John's Eve (June 23) and could be gathered if certain secret rites were performed. [Ben Jonson refers to this belief in his *New Inn* :—'. . . . I had No medicine, sir, to go invisible, No fern-seed in my pocket']. †*Receipt of*—formula, directions, for gathering. *Beholding*—beholden, indebted. *To the night*—Cf. 'gentlemen of the shade', 'squires of the night's body' (Act I, Scene ii). *Give . . . hand*—let us shake hands (over this compact). *Thou shalt have*—I guarantee that you will have. *Purchase*—(thieves' word for) spoil, booty. *True man*—honest man. In law, contrasted with 'thief'. *Nay*—I do not want you to swear as an honest man. *Rather &c.*—I would be better satisfied if you pledged your word as a dishonest thief to let me have a share of the plunder. The Chamberlain means :—'As you are a false thief, your oath as a true man is valueless'. *Go to*—expresses a protest. Gadshill is not only disconcerted but also touched on the raw. He has been so far flattering himself on his display of wit and eloquence ; but he suddenly finds that the Chamberlain is more than a match for him, and his retort is almost a whine. '*Homo*' is a common *men*—the Latin word *homo*, which means 'man', is applicable to all men (including thieves). Gadshill means :—

* The word has now degenerated in meaning and suggests over-confidence. 'Cock-sure' means as *sure* as the *cock* (=hammer) of a firelock, which was much surer than the older match for firing a gun. The O.E.D. suggests that 'cock' means here a tap. 'Cock' may even be the cock of the poultry-yard, used as an intensive.

† 'Receipt' here means 'recipe', 'prescription'.

Although I am a thief and may not be a 'true man', (as I declared), I am none the less a man ; and you may have retained the word 'man' and called me 'a false *man*', instead of being extra rude and calling me 'a false *thief*'. [In Lily's *Shorte Introduction of Grammar* (1549) occurs the sentence 'Homo is a Name common to all men', which has been frequently referred to by Elizabethan authors]. *Common name to*—name common to. A common transposition in Shakspeare. *Muddy*—either (1) dull-witted, thick-witted ; or (2) dirty, morally impure.

ACT II, SCENE ii.

This scene takes place shortly after the previous one. The action is divided into two stages—first, the robbing of the travellers by Gadshill, Falstaff, Bardolph, and Peto, and then the robbing of the robbers themselves by the Prince and Poins. The first robbery is carried out exactly as planned by Gadshill. But the arrangements made by Poins for the second robbery (in Act I, Scene ii) have had to be altered. Whether or not the Prince and Poins started separately from the others, as they originally intended (I. ii. 163), is not clear ; but, contrary to their plan (I. ii. 164-5), they all actually meet at the scene of the robbery, and then part on the Prince's suggestion.

Falstaff is, as usual in the comic scenes, the main figure. He is valiant with his tongue in a most delicious style, and not altogether a coward 'with his rapier, for, though he runs away, he does so 'after a blow or two'. He abuses his companions as 'thieves', though he is out to rob in their company. Himself 'a fat old man' and a 'reverend vice', he rails at the travellers for being 'bacon-fed knaves, who hate us youth'. The removal of his horse is a happy dramatic expedient, for the humour of Falstaff shines all the better when he is in a chafe at the prospect of having to 'sweat to death'.

The part played by the Prince is at the best 'loose behaviour'. But in the eye of the law he is guilty of a capital offence ; and not before we learn (in III. iii) that

'the money is paid back again' can his conduct appear in a better light even to those who would take an indulgent view of his youthful pranks.

Stage Direction:—*The Highway*—the London-Dover road. *Gadshill*—See on I. ii. 21.

Lines 1—10. *Shelter*—hide (lest Falstaff should see you). Imperative of the verb, used intransitively. *Removed his horse*—in order to enjoy the sight of Falstaff running away after the second robbery. *He frets velvet*—he *frets* (=is vexed) as a piece of *gummed* (=stiffened with gum) velvet *frets* (=gets frayed, has its pile worn away). Note the quibble; applied to Falstaff, 'fret' means 'be annoyed, be querulous'; but, applied to velvet, it means 'fray out'. *Gummed velvet*—Dishonest traders treated velvet (and satin, taffeta, &c.) with gum, in order to add to the gloss; but this spoilt the pile, and caused it to fray sooner. *Stand close*—remain out of sight; do not betray your presence (by making any noise). The night was very dark (II. iv. 216-7); and all that Poins had to do was to move off a few paces. *Peace*—stop shouting; be silent. *Fat-kidneyed*—fat-paunched; grossly fat. In obese persons, the kidneys are covered with layers of fat. *Rascal*—(1) rogue; (2) lean deer (which makes the epithet 'fat-kidneyed' all the more striking, because an oxymoron results). *Brawling*—noisy disturbance. Falstaff makes as much noise alone as several people would make when quarrelling. *Keep*—continue to make. *Is walked*—has walked. *Go seek him*—go and search him out. The Prince and Poins hide themselves close by in order to overhear Falstaff, who will think that they are away.

Lines 11—29. *Accursed to rob*—either (1) condemned by a curse to rob; or (2) dogged by a curse because I rob. *In company*—as an accomplice of that thief Poins. *But*—only; no more than. **Foot*—for the

* 'Words of number or amount, when used after numerals, have often or usually the singular form' (H. W. Fowler). But 'now-a-days, *feet*, *fathoms*, *miles* are always (?) said in educated speech, though the plural *foot* is perhaps a little less vulgar than *mile*' (Jespersen).

singular, cf. 'five *fathom deep*' (Scott) and 'five *mile round*' (Dickens). *By the squier*—as measured 'by the foot-rule ; according to exact measurement, and not any rough estimate. *Squier*—(older form of) square, but then used in the sense of a rule or measure. *Afoot*—on foot. *Break my wind*—become broken-winded ; i.e. be out of breath, pant. *Wind*—breathing power. *Well*—though I am accursed. *Doubt not but to die*—do not doubt that I shall die. ['After verbs of "denying" and "doubting", which convey a notion of hindrance, *but* is often thus used' (Abbott)]. *Die a fair death*—die a honourable death (instead of being hanged as a highwayman). *For all this*—in spite of all this ; in spite of the facts that I am an accomplice of Poins and am so short-winded. *If I scape &c.*—if I can restrain myself from killing Poins and so avoid being hanged for murder. [There is no danger, he pretends, of his being hanged for robbery]. *Forsworn*—sworn to give up ; renounced on oath. *Any time*—all the time. **Years*—"Two and twenty years" is regarded as a singular word group ; hence 'this'. *I am bewitched company*—I cannot shake that rogue off ; he seems to have bewitched me, i.e. to have kept me spell-bound. [This is Falstaff's apology for failing to keep an oath he has been taking for twenty-two years]. *Have*—conditional subjunctive. †*Medicines*—philtres, magic potions. The use of these were then quite common in Europe. *It could not be*—I could not have been bewitched with the rogue's company. *Else*—otherwise ; if he had not given me 'medicines'. *I'll starve ere I'll*—I would rather starve than. ['Starve' need not be taken in the older sense of 'die' : to Falstaff, starvation would be worse than actual death]. *Rob a foot further*—walk another foot in order to rob. Pregnant construction. *An 'twere not &c.*—See on II. i. 27-8. *Turn true man*—become an honest man ; give up thieving and robbing. *Leave*—leave the company of. *Veriest varlet*—most thorough-paced rascal. [Strictly,

* Goldsmith has 'that ten guineas' ; Dickens, 'that three minutes'. Jespersen calls these 'unified plurals'.

† In Shakspeare's time, 'applied to drugs used for other than remedial purposes' (Onions).

varlet='gentleman's son in the service of a knight or prince'. (Onions). It is a doublet of 'valet' and a diminutive of 'vassal']. *Chewed with a tooth*—(a vivid and vigorous vulgarism for) ate, lived. *Yards . . . is*—See on 'years' above. *Uneven*—not level, rugged. *Is*—is as long a distance as. *Afoot*—when it is a question of walking. *With me*—for me; for a man of my bulk. *Stony-hearted*—hard-hearted, pitiless. Falstaff is shrewd enough to understand why his horse has been taken away. *A plague upon it*—may everything go to blazes. *True*—loyal. *Stage Direction*:—*They whistle*—The Prince and Poins pretend to come back; the whistle is to inform Falstaff that they are back. *Whew*—Falstaff makes this sound—breathing through his mouth (for he is already panting). 'Whew' is an exclamation (like a whistle) expressing disgust.

Lines 30—46. *Fat-guts*—(opprobrious term for) fat person. 'Guts' (=the belly as the seat of appetite) alone means a 'glutton' or a 'fat person'. [There are many compounds of this word having the same meaning]. *List*—(archaic for) listen. *Tread*—tramp. *Levers*—i.e. appliances (used for lifting heavy weights). *Being down*—when I am down. A latinism; 'being' qualifies 'me'. 'Sblood—See on I. ii. 71. *Bear mine own flesh*—carry my own weight; walk. *So far*—i.e. so far as I have done on this occasion. *For*—in order to get. *Exchequer*—treasury. *What a plague*—what in the Devil's name. *To colt me thus*—by playing this trick on me (i.e. taking away my horse). **Colt*—befool. *Colted*—(1) made a fool of; (2) provided with a *colt* (=young horse). *Uncoltd*—(1) deprived of your horse; (2) not colted, not befooled. *Help me to my horse*—(1) help me to find out my horse (Falstaff's meaning); (2) help me to mount my horse (the meaning put upon the words by the Prince). *Good*—qualifies the word-group 'king's son' (=prince). *Out*—expresses (pretended) abhorrence and indignation. *Ostler*—groom. *Hang thyself . . . garters*—The sense is:—

* A 'colt' was an innkeeper or broker who lent horses to gentlemen robbers. Falstaff's language therefore suggests that in taking away his horse his associates had treated him as a 'colt' of this type.

You are such a rogue that the best thing for you to do is to commit suicide ; and since you are heir-apparent to the throne and a Knight of the Garter, the best way in which you can do this is to hang yourself with the garter (a ribbon of dark blue velvet) that is the badge of that Order. 'He may hang himself in his own garters' was a current vulgarism, to which Shakspeare has added a reference to the Order of the Garter in order to make it more applicable to the Prince. This Order of Knighthood—the highest in England—is supposed to have been founded by Edward III. *Be taken*—am arrested. *Peach*—turn informer, inform against you (in the hope of obtaining a pardon). *For this*—either (1) because you have treated me in this way ; or (2) as regards this robbery. *Ballads made on you*—popular songs written against you (reciting all your misdeeds). In the sixteenth century, the singing of ballads in the streets was a regular means of livelihood. The printed sheets were often exhibited in inns for the sake of wider publicity. Most of these ballads were scurrilous and even indecent. They easily lent themselves to personal abuse or political controversy. [But there were no ballads in Falstaff's time]. *To*—to the accompaniment of. *Filthy tunes*—tunes to which *filthy* (=obscene) songs are sung. Transferred epithet. *Let a cup of sack be my poison*—may I be brought to such a wretched state that I shall have to give up drinking sack. Falstaff could hardly swear a more impressive oath. *Be my poison*—be the cause of my death, if I should drink it. *When a jest I hate it*—Two interpretations are possible, according as (1) the whole passage is taken to be one sentence, with 'I hate it' as the main clause, or (2) 'When too' is taken to be an incomplete exclamation, with 'I hate it' as an independent sentence. (1) When a practical joke (such as that of taking away my horse), in addition to being bold and pert in its very conception, is actually carried out, I detest it. Practical jokes can be tolerated when they are not impertinent, or, if impertinent, are not put into actual practice. [*Jest*=practical joke. *Forward*—bold, saucy. **Afoot*=

* See on I. iii. 278, for this sense of 'afoot'.

put in execution, actually carried out (with a quibble on the literal sense, for Falstaff has to walk afoot as a result). [*It*=the jest]. (2) Your treatment of me is all the more wicked now, since the adventure in which we are engaged has not only progressed so far but is actually being carried out. I detest such silly spite. [*Jest*=the robbery planned by Gadshill, which Falstaff, who is a 'minion of the moon', looks upon as a joke. An instance of dramatic irony, for to the audience, whatever *jest* there is is against Falstaff. *So forward*=so far advanced. 'Afoot' has the same sense as in the first interpretation. *It*=your treatment of me ; this removal of my horse].

Lines 47—78. *Stand*—stop, halt. Short for 'stand and deliver', the highwayman's usual summons to his victim (Cf. I. ii. 106). Gadshill takes Falstaff to be one of the travellers. *So I do*—i.e. I am standing (in the sense of 'I am in an upright position'). *Against my will*—Falstaff would, of course, like to be on horseback ; he hates having to remain standing. *'Tis our setter*—he (Gadshill) is our 'setter,' the person who has planned this robbery. **Setter*—one (of a gang of thieves) who 'sets a match', i.e. plans a robbery (by securing information about the movements of promising victims). *I know his voice*—Poins recognizes Gadshill by his voice, but actually sees Bardolph who must have come close enough to him. *Case ye*—mask your faces ; put on your masks. [*Ye*=yourselves]. *On with*—put on. *Vizards*—visors, masks. *Money of the king's*—money that is the King's ('of' being appositive) ; collections of public revenue. *Coming down the hill*—being carried by a traveller who is coming down Gadshill. The reference is to the 'auditor'. †*'Tis*

* Originally, a sporting dog trained to 'set', i.e. point at game ; then (in thieves' slang), one of a gang of card-sharpers who decoyed the victim ; then, generally, a decoy. But here a 'setter' is rather one of those who 'make it their business to go about upon information, to pry into the disposition and avenues of houses, and bring notice of the booty' (Hall).

† Deighton interprets 'we are going to make booty of it and spend it in drinking'. In other words, either 'the king's tavern' means 'a tavern in the king's realm', or we must assume that Falstaff and his associates frequented some inn known as *The King's Tavern*. But if this was the point in Falstaff's retort,

going tavern—i.e. it will be spent by the King, not for any public purpose (as 'exchequer' might suggest), but on his private feasts and drinks. The point in this retort is that the Exchequer buildings formerly stood all around the old Hall of Westminster, where the early kings held their festivities: it is naturally called 'the King's tavern' by one who spends his days and nights in taverns, i.e. inns. *Enough*—enough money. *Make us all*—make the fortunes of all of us; make us all rich for life. *To be hanged*—i.e. to make (=cause) us all to be hanged (for highway robbery). Falstaff's wit is ever ready. *Front*—confront; stop (and try to rob). *Them*—the travellers. *Lane*—pathway (down the hill). *Lower*—i.e. to the foot of the hill. *Your encounter*—the encounter (=hostile meeting) with you. *Light on*—come across. [These instructions are, of course, mere humbug. The Prince wants to get away and hide, and then fall on the robbers, if they succeed in robbing the travellers]. *Be*—are likely to be. *Not rob us*—Falstaff is not only less of a coward than the other three but has more common sense. For four men to overpower eight or ten is by no means easy; and Falstaff points it out pithily. *A coward*—are you a coward. *Paunch*—substituted for 'Falstaff', because of his enormous *paunch* (=belly), so convenient for an opponent's sword or dagger. *I am not John of Gaunt*—I am not a *gaunt* (=thin, lean) John (=person), and so am not as brave as John of Gaunt. A quibble as well as an excuse: men as fat as he is can hardly be braver. *John of Gaunt was father of Henry IV (*Introduction*, p. lxiv).

would he not, with the Prince before him, rather say 'the Prince's tavern' (=the tavern patronized by the Prince) as the aptest antithesis to 'the king's exchequer'?

* This quibble on 'Gaunt' occurs also in *Richard II*, where John of Gaunt thus speaks of himself:—

O, how that name befits my composition;
 Old gaunt indeed, and gaunt in being old:
 Within me grief hath kept a tedious fast;
 And who abstains from meat that is not gaunt?
 For sleeping England long time have I watch'd;
 Watching breeds leanness, leanness is all gaunt.

* * * * *

Gaunt am I for the grave, gaunt as a grave.

He was born at Ghent (Belgium); hence his name. Though* he had fought in many campaigns in France and Spain, he distinguished himself only at Najera (1367), where he led the first division of the Black Prince's army. *But yet*—although I am so fat that I cannot be as brave as John of Gaunt was. *Leave that to the proof*—expect you to prove that you are no coward by the way in which you tackle the travellers. [*Proof*=test, trial]. *Stand fast*—don't give way; don't run away (if the travellers show fight). *Now cannot I strike him*—although, only a little while ago, I wanted to kill Poins, I am so bewitched by him that I cannot, now that he is actually here, bring myself to punish him for the rascally trick he has played on me. *If I should be hanged*—for the life of me. Or perhaps the idea is:—He may be telling me a lie. I shan't find my horse when I want it; and, as a result, I might be arrested and 'hanged'. *Disguises*—the 'cases of buckram'. *Hard by*—quite close to where we are. *Masters*—gentlemen. A polite form of address. *Happy man be his dole*—may his lot be labelled 'happy man'; may it be his lot to be happy. A proverbial expression, equivalent to 'may luck be with us'. [Falstaff retains the singular form of the proverb; 'man' and 'his' stand for 'men' and 'our'] 'This trite phrase . . . was generally used in the sense of encouragement, as wishing good success to any one about to undertake a contest, or business of doubtful issue' (Staunton). **Dole*—that which is *dcalt* (=meted out) by Fate; (archaic for) lot, portion in life. *Every man to his business*—let every one of us do what he has to do. [*Every man to*=may every man apply himself to].

Lines 79—92. *Neighbour*—See on II. i. 43. *Lead*—i.e. by the halter. *Ease our legs*—stretch our legs; exercise the muscles of our legs and thereby get rid of the cramped feeling due to sitting on horseback in the same position for a long while. *Jesu*—(may) Jesus. *Strike*—hit them. *Down with them*—knock them down; down them (in modern slang). *Whoreson*—miserable, scurvy.

* Now used only in the sense of a charitable gift; e.g. 'unemployment dole'.

Expresses contempt rather than abuse. *Caterpillars*—idle and rapacious persons who eat up the wealth of the country (as *caterpillars*—the larvae of moths, butterflies, &c.—eat up the leaves where they are lodged). *Bacon-fed knaves*—rogues who habitually feed on bacon and other fat meat (which you do not deserve). * *Bacon-fed*—fat, greasy (Grose). *Youth*—young men. *Fleece them*—strip them of all they have. *Undone*—ruined (because we have lost all the money we possess). *Ours*—our families. *Gorbellied*—fat-paunched, corpulent. *No*—you are not yet ruined; you have more money hoarded at home. † *Chuffs*—rich and miserly churls; ‘close, avaricious persons, especially those who do not know how to put their wealth to good use’ (Onions). *I would. . . here*—I wish you had brought with you the whole of your wealth (for then we could have robbed you of it and really ruined you). *Store*—stock. *On*—get along; move up further. *Bacons*—rustics, country bumpkins. *What, ye knaves*—This exclamation follows some remarks made by the travellers. *Young men must live*—i.e. young men (such as we are) must have money to live on. ‡ *Grandjurors*—members of a grand jury (who decide whether the evidence against an accused person is strong enough to justify his committal to a Court of Assizes for trial before a judge and jury); (hence) men of property and social standing (because only such men can serve on a grand jury). *We’ll jure ye*—we mean to treat you as jurors should be; (ironical for) you shall soon know how little your status as jurors will help you. § ‘Jure’ is coined from ‘juror’ in order to make the

* Otway has ‘bacon-faced’ in the sense of ‘full-faced’. In *As You Like It*, Shakspeare has ‘fat and greasy citizens’.

† The word is a term of general opprobrium. It conveys the senses of (1) boor; (2) rich person; (3) stinginess; (4) avarice; (5) stupidity; and (6) a swollen, chubby face due to gluttony. Not connected with ‘chough’.

‡ Grant White suggests that Falstaff wilfully misunderstands the ‘we and ours’ of the Travellers’ outcry. But it is more likely that they declared they were grandjurors—to frighten the robbers.

§ So in *The Merry Wives of Windsor*, Ford before beating Falstaff (who was disguised as Mother Prat) says ‘I’ll prat her’.

retort more sarcastic. *Stage Direction*—*Bind them*—Highwaymen often bound their victims to trees—to prevent them from raising a hue and cry.

N. B. Note how delicious Falstaff's humour is. The reproaches he hurls at the travellers are exactly those which could be justly hurled at him. He, a drunkard, wastrel, and highwayman, accuses honest men of being the pests and parasites of society. He, who typifies 'reverend vice' and 'grey iniquity', classes himself with young men. He, a hill of flesh, reproaches others with being fat.

Lines 93—103. *True men*—honest men. *It*—our exploit. *Argument*—topic of discussion ; subject of conversation. *Laughter*—a laughter-provoking topic ; a subject for merriment. *Share*—i.e. divide the booty. *To horse*—let us take to our horses ; let us ride away. *Day*—daylight. *An the Prince &c.*—Stage irony ; Falstaff and his companions will soon behave like 'arrant cowards'. **Arrant*—out-and-out ; downright. †*There's no equity stirring*—people have no active sense of justice whatever. *Stirring*—moving about, existing anywhere. *A wild-duck*—a timid bird that flies away as soon as it scents the least danger. When chased by a falcon, wild ducks at once take to the water or hide among the rushes. *Stage Direction.* *Set upon*—attack.

Lines 104—111, *Got*—i.e. the booty has been got. *Are all scattered*—have all fled in different directions. *Possessed with fear*—scared out of their wits. *Possessed*—seized. *Fellow*—accomplice. *Officer*—sheriff's agent ;

* Originally 'errant' (=wandering) was applied to outlaws who skulked about the country.

† One Charles E. Phelps has written a whole volume on the meaning of 'equity' in this passage. He claims to have proved (1) that 'equity' is used in the biblical sense of 'justice' and in the legal sense of 'those principles which the Chancery courts enforce' ; and (2) that Shakspeare is alluding to the punishment inflicted on Richard Mylward, a scrivener and also to a suit brought by John Shakspeare against John Lambert. Prodigious!

constable. *Away*—let us get away. **Sweats to death*—perspires immoderately. *To death*—to the utmost limit; cf. 'tired to death'. *Lards the lean earth*—fertilizes (with the sweat into which his fat melts) the poor soil (in the same manner as a cook inserts slices of bacon fat into lean meat in order to increase its richness and flavour). *Lards*—(1) enriches with *lard*, or fat in reference to meat; (2) fertilizes (in reference to the earth). *Lean* (1) containing no fat (in reference to meat); (2) poor, unproductive (in reference to the earth). *Were it not for laughing*—if it were not too ridiculous; if I could keep from laughing. *It*—my pitying him. *For*—on account of. *Should*—would like to. *How the rogue roared*—how loudly did Falstaff shout. *Roared*—bellowed (for mercy, as he ran away). See II. iv. 251-2. [But for this subsequent description of what Falstaff did, 'roared' might mean here 'created an uproar', 'swaggered', for 'roarer' or 'roaring boy' was a cant term for a street bully. The reference would then be to Falstaff's abuse of the travellers].

ACT II, SCENE iii.

Between this and Act I, Scene iii, the last scene in which Hotspur appeared, there is an interval of three to four weeks. The projected revolt of the Percys has by this time gathered head. Hotspur comments sarcastically on a letter from a lord who advises caution but whom he dismisses as a waverer suffering from 'cold feet'. Shakspeare has introduced this scene to give the audience a deeper insight into Hotspur's character. Hotspur is wholly engrossed in the plot to dethrone Henry IV by an armed rising. He is over-confident of success, as in Act I, Scene iii. His reckless bravado finds expression

* Cf. Ben Jonson :—

I have lost two stone
Of suet in the service, posting hither;
You might have followed me like a watering-pot,
And seen the knots I made along the street;
My face dropt like the skimmer in a fritter-pan,
And my whole body is yet, to say the truth,
A roasted pound of butter, with grated bread in't!

in 'Hang him! let him tell the King: we are prepared', and perhaps accounts for his ultimate failure—for the King is, as we shall see, forewarned and forearmed. The dialogue between Hotspur and his wife shows him to be masterly yet affectionate and her to be spirited yet resigned. In those days an Englishwoman, even in the highest circles, could not aspire to share her husband's thoughts, though Hotspur, it is clear, both loves and respects his wife in his brusque, soldierly fashion, and indulges in what appears to be callous chaff only in order to parry inconvenient questions.

Stage Direction. *Warkworth*—a small seaport town in Northumberland. It was the chief seat of the Percys. The ruins of their castle (built in the 12th century) still exist. *Solus*—(Latin for) alone. Used in stage directions; cf. 'solo'. **A letter*—Shakspeare does not mention who wrote this letter.

Lines 1—33. Hotspur reads extracts from the letter and comments on them. *But . . . your house*—The first point in the letter is that the writer loves the Percys and would have gladly joined them—but for some reason stated in the preceding sentence. *But*—although there is this difficulty—possibly the objection of other members of his family, as 'barn' suggests. *For mine own part*—as far as I am personally concerned. *Could be well contented*—would be quite glad—if things were otherwise. [*Contented*=ready, willing]. *There*—perhaps at a meeting of the rebels, or at the place fixed for the muster of troops. *In respect of*—in so far as it is a question. *House*—family. Cf. 'the house of Burgundy'. *He could be contended &c.*—Hotspur's comment on the writer's first point is:—'He would be glad to join us, but he is not going to. He is afraid for his family. That is the only explanation'. *In this*—in what he writes. *Loves his own barn*—loves his own

* Edwards assumes that it was written by George Dunbar, Earl of March (in Scotland), one of whose letters to Henry IV is extant. Lockhart, in his *Life of Scott*, records the opinion of Mr. Morritt of Rokeby (expressed in a letter to Scott) that Hotspur's correspondent was Ralph Rokeby, High Sheriff of Yorkshire, who crushed the power of Northumberland.

family. *Barn*—(1) building for storing farm produce ; (2) petty family. Compared with the castle of the Percys, the family mansion of the writer of the letter is no better than a barn ; and compared with the importance of the noble house of Percy, that of the writer's family is insignificant. *Better than &c.*—The idea is : 'He says he loves our house. But since he will not join us, it is clear that he thinks more of the interests of his own family, petty as they are, than of the fortunes of our great house. Rather than risk being convicted of treason and attainted, he means to desert us'. *See some more*—read some more of the letter. *The purpose &c.*—The second point in the letter is that the projected rebellion is dangerous. Why? Because (i) the friends Hotspur has named cannot be relied upon ; (ii) the occasion is unsuitable ; and (iii) the rebel leaders will not be strong enough to hold out against the King. [All these anticipations come true]. *Purpose you undertake*—enterprise you are engaging in. *That's certain*—Hotspur's reply is : 'I admit that there is danger. But unless we can face out this danger (and depose the King), we shall never be safe from the King's vengeance'. *Take a cold &c.*—Even the common, every-day occurrences and acts may turn out to be dangerous. *My lord fool*—i.e. the writer of the letter, who is evidently a lord. **Out of this nettle safety*—Flowers often grow on thorny plants. But no one is so silly as to hesitate to pluck them for that reason. To raise the standard of revolt against the King is undeniably dangerous ; but it is both foolish and cowardly to turn back from that danger when the only hope of safety lies in facing it and in making a success of the revolt. [Cf. what Worcester says in I. iii :—'The king will always us home' (ll. 286-8)]. *You have named*—i.e. in your letter to me. *Uncertain*—unreliable. Perhaps Glendower is meant. *Unsorted*—not properly sorted (=selected) ; ill-chosen. *Too light opposition*—too light in weight to balance the formidable opposition of the King, which will be put on the other scale ; i.e. the entire strength of your forces is too weak for you

* The sentence smacks of euphuism.

to resist successfully the huge army that the King will bring up against you. *Light*—The metaphor is from weighing. *For the counterpoise of*—to serve as a weight that will counterbalance ; to equal in numbers or fighting capacity. *Opposition*—what is opposed to it, placed on the other scale of the balance ; i.e. the army the King will raise. *Say you so*—do you actually say so (i.e. mean it). Hotspur speaks with withering contempt—as if he could hardly believe what he reads. *Say unto you*—Hotspur affects to speak with prophetic assurance. See *Matthew*, vi. 29 xxi. 31, &c. *Shallow*—silly, stupid ; of superficial judgement. *Hind*—farm-labourer ; boor. *You lie*—you have written what you know to be false. *Lack-brain*—person lacking brains ; empty-headed fellow. *A good plot . . . laid*—as excellent a plot as was ever hatched. *True*—trustworthy (and not ‘uncertain’, as you allege). *Constant*—steadfast, resolute (and not vacillating like you). *Full of expectation*—(1) full of promise, hopeful, promising [in reference to the plot] ; (2) upon whom we can count for generous assistance [in reference to the friends]. The sense is : ‘and so the general situation is extremely hopeful, because the plot is well thought out and our friends are reliable’. *Frosty-spirited*—faint-hearted ; timorous. *My lord of York*—the Archbishop Scroop. *Commands*—approves of. *Course of action*—line of action ; method of procedure. *By*—beside, near. *Brain him*—dash out his brains ; break his skull. *With his lady’s fan*—without needing any heavier weapon than a woman’s fan (for he is an utterly effeminate poltroon). Fans were first brought from Italy to England in the reign of Elizabeth. Court ladies wore them hanging from the stomacher. The handles were of gold, silver, or agate, and were frequently set with precious stones. [The point is not so much that the fans were light as that the writer of the letter was sure to be found hanging about his wife and did not deserve to be killed with a manlier weapon. Anything would do to ‘brain’ a ‘lack-brain’ with]. *Besides*—in addition to those already named. An adverb. *The Douglas*—For ‘the’, see on I. iii. 261. For the proper names, see *Introduction to Notes*. *Are they not set forth*—

have they not started. *All their letters*—the letters of all of them. *To meet*—promising that they will meet. *Next month*—i.e. July 1403. *Pagan*—distrustful. An epithet of contempt, but the sense of 'unbelieving' is stressed by 'infidel', which takes its place. *Infidel*—unbeliever. *You shall see*—I can assure all ; I am sure. 'You' is an indefinite (not the personal) pronoun. *Now*—after refusing to join us. *In very . . . heart*—urged on by the perfectly genuine impulse of sheer poltroonery. There is a play on 'sincere' (=pure) in the two senses of (1) 'genuine, honest' and (2) 'sheer, undiluted'. Though the writer of the letter will be playing *false*, it will be because he is a *genuine* coward. *Cold heart*—(archaic for) cowardice. ['Cold heart' now means lack of feeling and affection]. *Will he to*—will he go to. *Lay open*—disclose to him. *All our proceedings*—all the steps we have taken (to prepare ourselves). *O, I could divide . . . an action*—Hotspur is regretting that he ever took the lord (whose letter he has been reading) into his confidence. He should not have, he says, approached such a mean-spirited milksop as this lord with proposals for so noble an enterprise as the rebellion. He is so disgusted with himself for having done so that he feels inclined to punch his own head. *Divide myself*—cut myself into halves. *Go to buffets*—start exchanging blows (with myself). A 'buffet' is a blow, generally one given with the hand. *Moving*—stirring up ; addressing myself to. *Such a dish of skim milk*—such a contemptible coward. *Dish*—vessel ; cup. *Skim milk*—milk from which the cream has been *skimmed* (=removed) ; hence, (by metaphor) person who lacks manly qualities, milksop. *So honourable an action*—i.e. the rebellion. *Prepared*—i.e. to meet the King's troops. *Set forward*—start (for the place where our troops are to assemble).

Lines 34—71. *Kate*—Lady Percy's real name was Elizabeth (see *Genealogical Table*, B). Holinshed, however, calls her Eleanor ; and Hotspur here addresses her as *Kate*—a name of which Shakspeare was fond. *These two*—the next two. *Are you thus alone*—have you been avoiding me in this manner. *A banished woman from*—a woman banished from. *Banished*—sent away (by way

of punishment). *Takes from thee*—robs you of. [*From* = away*from]. *Stomach*—appetite (metonymy). *Pleasure*—love of enjoyment; merry disposition. *Golden*—precious; refreshing. *Bend earth*—keep your eyes fixed on the ground (as one absorbed in gloomy thoughts does). *Start*—make sudden, involuntary movements (as if you were surprised, alarmed, or shocked). *The fresh blood in*—the ruddy glow of; the healthy pink of. *Given my treasures melancholy*—surrendered to gloomy broodings and a peevish dejection what I prize exceedingly and can rightfully claim (viz. the loving attentions you usually pay to me); i.e. why have you allowed yourself to become so dismally pensive and so irritable and downcast as to neglect me wholly and forget those loving attentions which I cherish so much and which you owe to me. *Given*—given up, resigned. *My treasures and my rights of thee*—those tokens of affection which I usually receive from you and which are alike my joy and my due. [*My treasures and my rights*—This may also be taken to mean (by hendiadys) ‘my treasured (=cherished, prized) rights’]. **Of thee*—in you, in your person. Qualifies both ‘treasures’ and ‘rights’. *Thick-eyed*—dull-eyed, dim-sighted; (hence) gloomy. [*Or* ‘thick-eyed’ may be causative and = ‘that makes one’s eyes dull and heavy’]. †*Curst*—ill-tempered, cross, shrewish. *Prose Order*:—I have *watched* (=kept awake, sat up at night) *by thee* (=beside you, at your bedside) in thy *faint* (=not profound, troubled; dream-disturbed) slumbers. ‡*Iron*—harsh, cruel. *Speak terms of manage*—(i.e. heard thee) give directions. *Terms of manage*—phrases of horsemanship; words addressed to a horse in order to guide its movements. *Manage*—the training of a horse in its paces. *Bounding*—advancing lightly and rapidly as by a series of leaps. *Cry*

* Cf. ‘You shall find of the king a husband, madam; you, sir, a father’ (*All’s Well That Ends Well*).

† Cf. ‘Will undertake to woo curst Katharine’ (*The Taming of the Shrew*).

‡ In the *Heroides* of Ovid, Laodamia writes to Protesilaus that ‘Paris has told Hector to stir up “iron wars” (*ferrea bella*) with bloody hands’.

—(heard thee) shout (as if to soldiers). *Courage*—don't lose courage. *To the field*—move up to the battlefield. *Sallies*—A 'sally' is a sortie, a sudden rush made by besieged troops at their besiegers. *Retires*—(archaic for) retreats. A noun. **Palisadoes*—palisades ; rows of *pales* (=pointed and spiked stakes driven into the ground) to serve as a defence against cavalry charges. *Frontiers*—outworks ; barriers protecting troops stationed behind. See on I. iii. 19. †*Parapets*—walls of earth (or of bags filled with earth) raised at the top of a rampart as a protection against arrows discharged or shots fired from in front. *Basilisks*—cannon of the largest size, generally of brass. They weighed 9,000 lbs., had a bore of $8\frac{3}{4}$ inches, and discharged 40 lb. shot. [So named, because thought to resemble the basilisk, a fabulous serpent whose glance meant death]. *Culverin*—cannon with long tubes. They weighed 4,000 lbs., had a bore of $5\frac{1}{2}$ inches, and discharged $17\frac{1}{2}$ lb. shot. From the French *couleuvre*, adder. *Currents*—courses, ebbs and flows. [Some interpret 'occurrences'. 'All' is against Deighton's interpretation—'rush-like movement']. *Heady*—impetuous, violent. *Thy spirit within thee*—your soul ; the soul that is within you. ['Within thee' merely repeats 'thy']. *So at war*—so fully engaged in hostilities ; so full of thoughts of war. [Deighton, perhaps misled by l. 30 above, interprets 'at war with itself, perturbed']. *Thus*—by being 'so at war'. *Bestirred . . . sleep*—led you to dream restless dreams. 'Bestir' (=rouse) can now be used only with a reflexive object. *Beads*—bead-like drops ; 'small, round drops. *Late-disturbed*—recently ruffled. *Strange*—never before noticed by me ; surprising. *Motions*—spasms ; changes of expression. *Restrain*—hold. ‡*On some great sudden hest*

* The form 'palisado' (like 'paraquito' below) is Continental. From Spanish *palizada* and Italian *palizzato*, as 'paraquito' is from Spanish *periquito* and Italian *parrochetto*. Continental modes were then affected by many in England.

† This word is derived from the Italian and means 'warding off from the breast'. The corresponding fortification at the rear is 'parados'.

‡ Though most editors take 'hest' to mean 'order', 'command', Lady Percy seems to be thinking of a sudden decision or a

—*either* (1) when they suddenly pledge themselves to a momentous decision (*hest*=promise, pledge) ; or (2) when they are suddenly called upon to undertake a momentous task (*hest*=behest ; summons, emergency). *What portents are these*—what does all this portend ; what is the meaning of the words you speak and the changes of expression that come over you when you are dreaming. *Heavy*—weighty, important ; dreadful. *Business*—object of 'hath'. *In hand*—under his charge. *Lord*—husband. *Else*—if he does not confide in me. *What, ho*—He shouts to the servant. **Gilliams*—(another form of the name) Williams. *Packet*—a bundle of letters. *Is gone*—has gone. *Sheriff*—official in charge of a shire. *Even now*—just now. *Roan*—a horse of dark bay (=reddish-brown) or chestnut colour mingled with grey or white. *Crop-ear*—animal with *cropped* (=chipped, cut short) ears. *That roan shall be my throne*—(1) I shall ride that roan, sitting on its back as on a throne ; (2) mounted on that roan, I shall defeat the King's army and win a throne. *Back him*—get on his back ; mount him. *Straight*—immediately. *Esperance*—(French for) hope ; the motto and battle-cry of the Percys.† *Lead him forth*—take him out. *Park*—enclosed grounds attached to the Castle.

Lines 72—94. *Hear you*—hear what I have to say. *My lord, my lady*—A common form of playful rejoinder in Shakspeare's time. Cf. II. iv. 275-6. *What is it (that) carries you away*—(1) what is the business that makes you leave home (as Lady Percy means) ; (2) who is the creature that conveys you off bodily (as Hotspur roguishly interprets it, in order to evade her question). N. B. Wright interprets 'carries you away' as='transports you', i.e. fills you with such a strong emotion, the reference apparently being to 'That roan shall be my throne'. Moorman, on

sudden emergency rather than of a sudden order from another person.

* 'William' is, in French, *Guillaume* ; in Italian, *Guglielmo*.

† Wright has :—'Over the great gate at Alnwick Castle [in Northumberland ; a seat of the Percys since 1310] is the inscription "Esperance ma comforte" [=Hope is my comfort], according to Bishop Percy'.

the other hand, takes Lady Percy to refer to Hotspur's absent-mindedness and interprets 'carries you away' as= 'makes you pay no attention to my question'. Either of these interpretations makes good sense ; but the simplest interpretation is that given in (1) above. *Love*—darling. *Out*—(here) expresses a gentle rebuke. *Mad-headed*—madcap ; wildly impulsive. *Ape*—a term of endearment (with a suggestion of the mischievous pranks an ape might play). Finding it impossible to engage her husband in serious talk, she turns to playful banter as a more effective weapon. **A weasel tossed with*—The weasel is notorious for its fierce ill-temper and its quarrelsome habits. But even a weasel is not so 'afflicted with sudden and violent fits of emotion as you are (for you seem to be moping and brooding for no reason whatever). [Lady Percy is referring, not to Hotspur's evasion of her question, but to the 'thick-eyed musing and curst melancholy' that have him in their grip]. *Such a deal*—so much. [*Deal*=amount]. *Spleen*—(1) bad temper (in reference to the weasel) ; (2) caprice, waywardness (in reference to Hotspur). The spleen was (in Europe) formerly considered to be the seat of the emotions and passions. [Lady Percy suspects that her hot-headed husband has been meddling unnecessarily in affairs that do not concern him and is about to rush into danger]. *Tossed*—vexed, worried. *Your business*—what your plans and schemes are. *That I will*—I intend to know that. *Mortimer*—Historically, this is Sir Edward Mortimer, younger brother of the fourth Earl of March ; but in this play he has been confused with the fifth Earl of March, who, being descended from Lionel, Duke of Clarence, an elder brother of John of Gaunt, was held to have (according to the rule of primogeniture) a better claim to the throne than Henry IV, who was the grandson of John of Gaunt. See *Genealogical Tables*, A and B. *Doth stir about his title*—is moving in the matter of his claim to the throne ; is working out some scheme for asserting his claim to the throne. *Sent for you*—asked you to join him. *Line*—strengthen, support. Metaphor from the lining of

* In *Cymbeline*, Shakspeare has 'as quarrelous as the weasel'.

garments. *Enterprize*—(older spelling of) enterprise ; adventure. *But*—although my brother may have sent for you. *Go*—(1) leave home (to join my brother) ; (2) *walk. Hotspur completes his wife's sentence and takes 'go' in the second sense. *So far*—i.e. from Northumberland to Wales. *Weary*—quite tired out. *Come, come*—enough of your foolery. *Paraquito*—parakeet, paroquet ; a small parrot. Another term of endearment, like 'ape'. [Both parrots and apes are given to mimicking ; so there is perhaps a hit at Hotspur's quibbles]. *Answer me ask*—let me have a plain and unambiguous answer to the question I am asking. *Me*—accusative ; direct object of 'answer'. *Directly*—without evasion, straight to the point. †*Unto*—in regard to. ‡*This ask*—'Question' is doubly qualified : we should now say either 'this question' or 'the question (that) I ask'. *Break thy little finger*—To wring or pinch the little finger and play at breaking it was a common lovers' trick—'not yet forgotten', according to Wright, who wrote in 1897. Lady Percy threatens that she will actually break Hotspur's little finger. *An if*—if. *True*—truly. *Away*—get away, be off. *Trifler*—person who loves frivolous pursuits and amusements. A reference to 'I'll break thy little finger'. *Love! I love thee not*—If you have been thinking that I love you, you are mistaken ; I do not love you. Hotspur refers to his wife's words in l. 62 ('else he loves me, not'). It seems to be a known habit of Hotspur's to give abrupt replies to what he has been told or asked some time ago. In the next Scene (ll. 102-5), the Prince makes fun of it. *This is no world current too*—Hotspur declares to his wife that the age in which they live is one meant for serious work and dangerous undertakings—not idle amusements and sweet love-making. Men cannot fool away their time on women (who are no better than stuffed dolls) or engage in kissing matches with them. In these troubled times, sham fights, amorous toyings, or contests of wit are not

* 'Ride more than thou goest' (Shakspeare's *Sonnets*).

† 'The power of Caesar, and His power unto Octavia' (*Antony & Cleopatra*).

‡ A biblical construction. Cf. 'I have smitten mine hand at thy dishonest gain which thou hast made' (*Ezekiel*, xxii. 13).

for them ; they have to plunge into the thick of every fight, not merely standing by and getting hurt but also rushing forward and hitting out. Their noses will bleed, and their heads will be broken ; and it will be for them to make sure that their enemies too suffer in the same way. *World*—(archaic for) age. Hotspur has in mind the state of England in his day. **To play with mammetts and to tilt with lips*—Supply 'in' after lips, the construction being 'in which to play &c.', which is itself elliptical for 'in which one is to play &c.' [Cf. 'I cannot find words to thank you in'=I cannot find words in which (I am) to thank you]. *Play with mammetts*—(1) amuse ourselves in the company of women, who are as silly as they are pretty and have to be constantly humoured and petted ; (2) engage only in sham fights with puppets or toy soldiers as our opponents. *Mammetts*—dolls, puppets. Often applied as a jocular term of reproach to a whining, sentimental girl (such as Hotspur accuses his wife of being). [The word is a corrupt form of *Mahomet*—it was also spelt 'maumet'—for in those days the silly belief prevailed among the Christians that the Saracen Muslims worshipped images of Muhammad. Minshew, however, takes it as a diminutive of 'mam', the nursery word for 'mother'. Gifford traces 'mammet' to Latin *mamma*, breast.† 'Mammet' and 'lip' would then not only suit each other better but also make the contrast with 'noses' and 'crowns' more pointed]. *Tilt with lips*—fight with lips (instead of with spears) ; i.e. (1) give and take kisses (as, he suggests, his wife wants him to do) ; and (2) engage in a duel of words (as he has been doing in this scene). To 'tilt' is to run at the tilt, i.e. along opposite sides of the *tilt* (=barrier between two mounted combatants), in order to attack with a spear. *Cracked crowns*—(1) the top

* For this omission of the preposition in an adjective clause, cf. 'To die upon the bed my father died [upon]' (*The Winter's Tale*) ; 'As well appeareth by the cause you come [for]' (*Richard II*).

† The Latin diminutive of *mamma* is *mammilla*, which found its way into English as *mammel*. But one of the alternative forms in Italian is *mammetta*. One of the scenes in Ben Jonson's *The Devil Is an Ass* supports Gifford's interpretation.

part of our skulls broken ; (2) damaged (five-shilling) coins. There is also a hint that Hotspur means to crack the King's crown, i.e. (1) break his head, and (2) shatter the crown that he wears (by deposing him). [If the crack in a crown extended into the ring containing the sovereign's face, it became a bad coin, and could not be passed]. *Pass them current too*—also put in circulation the bloody noses and cracked crowns ; i.e. pass them on to others, wound our enemies in the same way, while fighting with them. *God's me*—(here) an exclamation of impatience). Stands for (1) God is for me, on my side ; or (2) may God *see* (=protect) me. *My horse*—i.e. my horse is ready (while I am not). *What would'st . . . me*—what would you like to do with me ; what can I do for you. [*What*=what business]. Hotspur is conscious that his airy talk, however seriously meant, has not been convincing. Before resorting to crude dictation, he is anxious to try whether a gentler method will suffice.

Lines 95—116. *Do you not love me*—Lady Percy has been so stung by the slight in the words 'I love thee not, I care not for thee, Kate' that she has hardly listened to the rest of Hotspur's speech. Spirited woman as she is, she wants this issue first threshed out ; but at the same time she knows that the best weapon she has against so imperious a husband is the protest 'Since you love me not, I will not love myself'—a protest that comes from the tender depths of a wounded heart, breathes a sincere and selfless love, and holds out a serious threat. *Do you not, indeed*—is it really true that you do not love me. *Do not then*—i.e. if you do not love me, there is no remedy ; it would be useless to beg you to do so. *I will not love myself*—I will follow your example and cease to take any interest in myself. [A reminder that she lives for him, and a threat that life has no longer any charm for her]. *Speak in jest or no*—speak jestingly or seriously (when you say that you do not love me). *Come*—Hotspur understands that he has hurt more than he anticipated. To satisfy Lady Percy, he must either take her into his confidence or be the domineering male. His sense of public responsibility shuts out the first alternative ; while the second is, in view of the prevailing

social standards, less odious than it now seems. He has, it is true, a poor opinion of women ; but it is not mere scorn of women that leads him to treat his wife so cavalierly—according to modern notions. *Infinitely*—beyond all calculation. *But, hark you*—but listen to me, now ; I am no longer jesting. ‘You’ is the subject of the imperative ‘hark’. *I must not have you question*—I cannot allow you to ask. *Reason*—discuss, argue. *Whereabout*—about what (business) ; on what errand or purpose (I go). *I must*—i.e. I have to go. *Conclude*—tell you of my final decision. *Know you wise*—know you to be wise. *Farther wise*—wiser. *Than Harry Percy’s wife*—than a woman (for though you are *Harry Percy’s wife*, you are still a *wife*, a woman, and cannot be trusted with a state secret). *Constant you are*—I must admit that you are *constant* (=loyal, devoted to me). *But yet a woman*—but even though you are devoted to me, you are a woman (and, on account of this natural defect, unreliable). *For secrecy*—in the matter of keeping counsel, of not revealing secrets. *No lady closer*—(1) there is no woman of rank who is better able to keep a secret ; (2) there is no wife who sticks more closely to her husband. [‘Lady’ is used both in the modern sense of (1) ‘woman of rank’ (*Harry Percy’s wife*) and in the archaic sense of (2) ‘wife’]. Hotspur praises his wife for being able to keep a secret—if it is not confided to her. He also praises her ‘constancy’, for she sticks close to him—meddles in his business even when he does not want it. *Well believe*—am quite sure. **Thou wilt not utter know*—you will not divulge to others what you do not yourself know. *Utter*—speak out. *So far*—to the extent indicated by my belief that you will not divulge what you do not know. Ironically = not at all. *Gentle*—a conventional word used in polite language ; cf. ‘learned counsel’, ‘honourable member’, ‘gallant officer’, &c. *How*—what. *So far*—is that what you mean by ‘so far’. †*Not an inch further*—

* A proverbial witticism, found in Seneca, Chaucer, &c. Ray’s *Proverbs* has ‘A woman conceals what she knows not’.

† Strictly, ‘further’ now denotes a higher degree, while ‘farther’ denotes a greater distance. But usage has all along been elastic. Neither of the two words is derived from ‘far’.

not one jot more. *Shall you go*—I agree to your going. *Content you*—Hotspur at last feels that he has said something that should pacify his wife to some extent. *Of force*—perforce, necessarily (because I have no other alternative than to submit to whatever arrangement you may choose to make).

N. B. The dialogue between Hotspur and his wife well illustrates the different uses of 'you' and 'thou'. Lady Hotspur begins 'in the higher poetic style' and uses 'thou' (ll. 35-62). In ordinary talk, she uses 'you' (l. 72, ll. 76-83, ll. 84-85, ll. 95-99); but when she is very familiar, she uses 'thou' (ll. 86-7). Hotspur uses the familiar 'thou' mostly, 'except when he is reproving his wife (ll. 101-107) or speaking peremptorily (ll. 113-116)'. See Abbott's *Grammar*, pp. 154-5.

ACT II, SCENE iv.

This scene begins on the night of the same day on which the Gadshill robbery takes place (Act II, Scenes i and ii) and continues into the early hours of the next day.

The scene is a very long one. (A) First comes the Francis episode. The Prince and Poins have, after robbing the robbers at Gadshill, come to the Boar's Head Tavern in London, and are awaiting the return of Falstaff and the other three robbers. The Prince makes himself at home with the tavern drawers and wins their unstinted admiration. At this stage, his wit is heavy and tedious, for there is no Falstaff to whet it: though he is himself hugely amused with the 'Anon! anon!' and utter embarrassment of Francis, the audience is likely to feel bored. (B) With the arrival of Falstaff, high comedy begins. He charges the Prince and Poins with cowardice, assuming, of course, that they have sneaked away in fear. He puts on valorous airs, and claims to be one of the three 'good men' unhanged in England. The lies that he invents to describe what happened at Gadshill are 'incomprehensible' beyond expectation; in

fact, they are so preposterous and are told with such reckless inconsistency that the laugh is perhaps not wholly against him. His refusal, as a matter of principle, to give reasons on compulsion and his plea of 'cowardice on instinct' are among the classic impromptus of wit. (C) Now comes news of the expected outbreak of rebellion; and the 'extempore play', in which Falstaff and the Prince exchange rôles, supplies each with rich opportunities, eagerly seized, of retaliating on the other. Falstaff swings from 'King Cambyzes' vein' to a miserable whine; while the Prince, who says little when he represents himself, paints, when speaking as his father, a picture of Falstaff that is as luscious as it is true. (D) The arrival of the Sheriff to arrest Falstaff brings the scene to an end—not, however, before the Prince finds out in what proportions sack and bread form Falstaff's normal diet.

In this scene, the Prince shows how familiarly he can mix with all classes of people. As in the closing lines of Act I, Scene ii, so here in his mock rebuke to himself on behalf of his father, he gives indications of future reformation. He sends back the Sheriff with a lie, but he acknowledges the supremacy of the law ('he shall be answerable') and has already decided to pay back the money with interest. He is respectful in his reference to Hotspur, even though he mimics one of his characteristic traits. He is not frightened by the names and reputations of the rebel leaders, now banded against his father.

The comic underplot approaches its end in this scene, though, of course, Falstaff's speech and behaviour raise a laugh whenever he appears in the following scenes. The outbreak of the rebellion links up the main plot with the underplot. The King's summons to the Prince and the Prince's promise to procure for Falstaff 'a charge of foot' bring the tavern revellers into contact with the King and his ministers as well as with Hotspur, Douglas, and the other rebel leaders.

Stage Direction. *The Boar's-Head Tavern, Eastcheap*—See on I. ii. 126. Shakspeare does not name this tavern; but a passage in the Second Part of *Henry IV* and an old stage tradition combine to fix the locality with more than

tolerable certainty. It is in this tavern that Poins 'bespoke supper tomorrow night' in I. ii.

Lines 1—34. * *Fat room*—(1) close, stuffy room ; room full of dense air, because charged with moisture and reeking with the fumes of liquor ; or (2) vat room, room in which beer is brewed or stored in *vats* (=large vessels, tubs) ; or (3) room in which the fat or lard is kept. The first meaning has the support of the *Oxford Dictionary*. *Lend me thy hand*—i.e. help me. [The Arden Editors suggest that Shakspeare is ridiculing Marlowe (who has 'help me to mourn') or Kyd (who has 'help me to lament')]. The Prince wants Poins to keep on shouting 'Francis' from the next room (l. 30 below). *Laugh a little*—have some fun (with Francis). *Hast been*—hast thou been. *Loggerheads*—(1) blockheads, dolts (*logger*=hobble, a heavy block of wood tied to the hind feet of grazing horses in order to prevent them from straying) ; (2) inn attendants (because 'We three loggerheads be' was a common inscription on tavern signs). *Hogsheads*—large casks (for holding beer &c.). The Prince had been taken to the cellar, as favoured guests often were. † *Sounded humility*—(1) plucked that string of low life which has the very lowest pitch (i.e. sunk to the level of persons of the very lowest rank, the tavern drawers) ; (2) let down the longest plumb-line to the utter depths of degradation. The first metaphor is from a stringed musical instrument. The 'very base-string' is the string that gives out the lowest bass-note when 'sounded' or plucked ; but in addition to its musical sense, 'base' has the other sense of 'mean, low'. The second metaphor is from 'sounding' or measuring the depth of the sea ; and 'base-string' is a plumb-line or weighted string long enough to reach the *base* (=bottom). Both metaphors yield the same sense. *Sworn brother*—one pledged to comradeship ; intimate companion. [According to the

* For (1), cf. Lovelace :—'When a fat mist we view, we coughing run'. For (2), cf. 'In thy fats our cares be drowned' (*Antony & Cleopatra*) ; and 'The fats shall overflow with wine and oil' (*Joel*, ii. 24). Formerly, 'vat' was often spelt 'fat'.

† Cf. 'You would sound me from my lowest note to the top of my compass' (*Hamlet*).

laws of chivalry, knights or soldiers who vowed to stand by one another in war and to share the same fate were called *fratres jurati*, 'sworn brothers']. *A leash of*—a trio of ; three. Three hounds were usually coupled together in one *leash* (=thong). *Drawers*—tapsters ; persons who draw and serve liquor. *Christen*—Christian. 'Christian name' is the name given at baptism to a Christian child. *Take it salvation*—are already prepared to affirm vehemently. *Take it*—swear. *Upon their salvation*—by their hope of salvation in the next world. *But Prince of Wales*—prince of no better a country than Wales (then a rude and savage country). *The king of courtesy*—the most courteous of men ; the pink of politeness. *Flaily*—in a plain, downright manner ; without being afraid of being too familiar. *Proud Jack*—stuck-up, low fellow. 'Jack' is the familiar form of 'John', and is the type-name of every common man. *A Corinthian*—a sport ; one who spends and drinks freely. [The word generally meant a rake or wench, because Corinth was in ancient times the home of numberless prostitutes. But it is here used as a compliment, Corinthians having been also famous for their refined and expensive tastes]. *A lad of mettle*—a spirited fellow. *Good boy*—(contemporary slang for) roisterer, jolly fellow. *Command*—have at my command or disposal. **They call drinking deep, dyeing scarlet*—to drink deep (=excessively) is, in the language of drawers, to dye oneself deep-red (i.e. to have one's nose or whole face painted red—the invariable result of 'tippling'). *Breathe*—pause to take breath (instead of drinking off the whole glass at one draught). *Watering*—drinking. [To 'water' is to go, or take a horse to drink water, or to take in the needed supply of water]. *Cry 'hem'*—exclaim 'hem!' in order to encourage you to drink more and drink quicker. *Bid*—invite. *Play it off*—toss it off at one draught ; drink down the rest of the liquor in one breath. *A proficient*—a learner who makes progress. *Drink language*—keep company with any tinker, drinking with him

* Cf. 'What three things does drink especially provoke? Marry, Sir, nose-painting &c.' (*Macbeth*). Compare also Falstaff's gibes at Bardolph in III. iii.

and talking to him in the cant phrases he uses. *Tinker*—itinerant mender of kettles, pots, and pans. Tinkers as a class were believed to be heavy drunkards. *Lost much honour*—missed the opportunity of gaining great glory ; i.e. of enjoying yourself greatly. *This action*—this battle ; this colloquy with the drawers. *Penny-worth of sugar*—As the guests frequently asked for sugar to sweeten their sack, the waiters kept penny packets (in white or brown paper) for them. *Clapped*—thrust ; hurriedly put. *Undersinker*—assistant tapster, under-drawer. [To 'skink' was to pour out drink ; and a 'skinker' (or 'skink') was one who drew and served drink to guests at a tavern]. *Spake*—spoke. *Eight shillings and six-pence*—i.e. your bill has come up to 8sh. 6d. *Shrill*—uttered in a shrill voice. *Anon*—See on II. i. 4. *Score . . .* *Half-moon*—add the price of a pint of bastard to the account of the customer in the room called the Half-moon. Tavern reckonings were kept by means of *scores*, i.e. chalk-marks on a board or the door ; and to mark an item in that way was to score it. *Bastard*—a sweet Spanish wine, flavoured like muscatel. It was one of the common drinks sold at taverns. It was so called, because it was often adulterated with honey. It was either brown or white. The special rooms in inns generally had fancy names (e.g. 'Half-moon', 'Pomgarnet', here). *Or so*—or some such set phrase. *Drive away*—cause to pass ; while 'away. *Come*—subjunctive of prospective result. *Some by-room*—one of the side rooms. **Puny drawer*—puisne drawer, i.e. the apprentice drawer last taken in. 'My' shows that the 'undersinker' of l. 23 is meant. *To what end*—for what purpose. *Do thou never leave*—go on. *His tale to me*—what he will say in my presence. [*Tale* = talk]. *Nothing but 'Anon'*—an unbroken series of 'Anons' (which he will have to say in answer to those calls of yours). *Step aside*—Perhaps the Prince wants to go to a corner of the room. *Show thee a precedent*—show

* 'Puny', which is from French *puis-né* (=after-born), was a technical term applied to younger sons as it is even now applied (when written 'puisne') to junior judges. 'Puny' does *not* mean here 'weak, undersized', though there would be a good quibble, if the actor taking the drawer's part were puny.

you how you are to cry 'Francis' (by doing it myself). *Precedent*—sample, example. [The folio reading* 'president' is only another form of the word]. *Francis*—Poins does not, however, require to be taught. He cries 'Francis' himself, and the Prince is satisfied with his performance. *Thou art perfect*—you do it in capital style.

Lines 36—77. *Look down into &c.*—go downstairs into the Pomegranate chamber (which I have just left) and see if the guests want anything. *The Pomgarnet*—the Pomegranate, one of the inn chambers. *Ralph*—another drawer. *How long &c.*—when will your term of apprenticeship be over. *Serve*—i.e. serve as an apprentice waiter here. In those days the period of training was fixed by a legally binding agreement between master and apprentice. *As much as to*—Francis has to answer 'Anon' before he can complete his replies to the Prince. ['To' may be 'two']. That is all the humour there is in this part of the scene. *By'r lady*—by the Virgin Mary, the mother of Christ. *A long lease* *pewter*—quite a long period of training, when all that you will learn is how to handle pewter utensils smartly. *Lease*—term of years (as in a contract between landlord and tenant). *Clinking*—(1) moving quickly and smartly; or (2) striking together, so as to produce a faint, ringing sound; or (3) *polishing. *Pewter*—an alloy of lead and tin, capable of receiving a high polish. The tankards and other utensils in taverns were then of pewter. *Valiant*—bold, enterprising. Note the oxymoron with 'coward', 'heels', 'run'. *Play the coward with*—behave like a coward with; violate (by running away). *Indenture*—articles of apprenticeship; contract of service with the inn-keeper. Legal documents are even now called 'indentures', because formerly they were drawn in duplicate and cut into two along a zigzag line (so that each part could be easily identified as genuine by placing its indented edge alongside that of the other). *Show it a fair pair of heels*—'To show one's heels', 'to

* Cf. 'Clinguant' (glittering) in 'All clinguant, all in gold' (Henry VIII) and Heywood:—'I have scraped trenchers this two years'.

show a clean pair of heels', 'to take to one's heels' are still used in the sense 'run away' or 'take to flight'. If an apprentice refused to serve out his term, his employer could take legal steps. *I'll be sworn*—I am ready to swear. *Upon*—with my hand upon. This was then the usual mode of swearing. *Books*—bibles. [Greek *biblion*=a book]. *Find in my heart*—find it in my heart; prevail on myself. **Michaelmas*—the festival of St. Michael, September 29. *Stay*—wait. *Would*—wish. *Anon, Francis*—Francis answers 'Anon' to Poin. But the Prince pretends that this 'Anon' (=at once) is Francis's reply to 'ask me *when thou wilt*, and thou shalt have it' and that Francis is asking for the thousand pounds at once. *No, Francis*—not immediately, Francis, i.e. I cannot give you the £1,000 at once. *This leathern-jerkin &c.*—The Prince means the innkeeper, who is a vintner, but does not actually say so. His language merely mystifies Francis. The compounds are of the *Bahuvrihi* class. *Leathern-jerkin*—who wears a leather jerkin. See on I. ii. 41. *Crystal-button*—Vintners (pawnbrokers, and other respectable tradespeople) wore leather jerkins with *crystal* (i.e. transparent glass) buttons. †*Not-pated*—who has his hair close-cropped, who wears his hair short. The middle and lower classes in Shakspeare's day wore short hair, while courtiers wore theirs long. ‡*Agate-ring*—who has an *agate* (a semi-precious stone; a variety of chalcedony) set on his ring. *Puke-stocking*—whose stockings are (1) of puke colour, a colour between russet and black, a deep dark purple or (2) of puke, a fine woollen cloth of dark colour. The second sense is preferable, since the other epithets all imply humdrum, middle-class respectability, while (as Nares asserts) 'dark-coloured

* Formerly, the four quarter-days—i.e. Lady Day (March 25), Midsummer Day (June 24), Michaelmas (September 29), and Christmas (December 25)—on which tenants in England had to pay rent—were very important for calculations.

† To 'not' is to clip, shear; and 'pate' is head. Chaucer has 'not-head'; Ben Jonson and Chapman 'not-headed'. If the reading is 'knot-pated', the meaning is 'bull-headed'.

‡ Agates were frequently cut into small figures for seals' (*The Arden Editors*). Aldermen wore agate rings: the vintner was rich enough to aspire to be an alderman.

stockings were then thought reproachful'. *Caddis-garter*—whose garters are of worsted ribbon. [*Caddis*—crewel, coarse wool]. Garters were then a visible and prominent part of the dress. *Smooth-tongue*—one who speaks pleasant and flattering words but is insincere; one who speaks in a tone of pretended friendliness. *Spanish-pouch*—who has a *pouch* (=purse) of Spanish leather (which was in those days leather of fine quality). Or 'pouch' may mean small bag or wallet hanging at one's side. [Other suggested interpretations are: 'Spanish pouch' means 'square, thick-set', 'fat-bellied', 'drunkard']. *Who*—(used for) whom. Francis is bewildered by the flood of words, as the Prince intended. *Why, then*—The Prince purposely talks nonsense in order to detain Francis; and so he prefaces his words with 'why, then' as if he was working out a logical argument. *Your*—See on II. i. 19. *Brown bastard*—See on i. 26 above. **Your only drink*—the only liquor worth drinking. †*White canvas doublet*—Inferior servants then wore plain canvas doublets [=close-fitting body garments, with or without sleeves]. *Will sully*—is sure to get dirty. *Barbary*—the north coast of Africa. As sugar then came from Barbary, 'it' is probably a reference to 'the pennyworth of sugar'. *Come to*—cost. *What*—i.e. what cannot come to so much. Francis does not understand that the Prince is talking nonsense. *Away, you rogue*—The Prince cannot keep up the joke any longer. *Stage Direction*—*They both*—The Prince and Poins. *Amazed*—bewildered.

Lines 78—108. *Such a calling*—so many guests shouting for you to serve them. †*Are*—plural by attraction; 'with' virtually=and. *Be merry*—have some fun. *As merry as crickets*—a proverbial expression. *Match made*—plot laid. Poins thinks that the Prince has some idea at the back of his mind. Perhaps

* Cf. 'Mottey's the only wear' (*As You Like It*).

† There is a parallelism between 'brown' and 'white', and between 'bastard' (=of mixed origin) and 'doublet' (=twofold thing).

‡ Cf. 'Don Alphonso, with other gentleman, are journeying'.

he overheard the Prince say 'wilt thou rob &c.', and assumes that the Prince is thinking of getting Francis to rob the vintner. *Issue*—result, upshot. *I am now midnight*—The Prince explains to Poins that he has been merely making fun of Poins and has had no other object in view. He is suffering from ennui. He is a prey to every caprice that has ever possessed the human mind from the virtuous days of the staid old Adam to that very hour of midnight—to the latest hour of the modern age, when young men are naturally given to innumerable pranks. *Humours*—caprices, whims. *That humours*—that have manifested themselves in human conduct. *Old days*—(1) far-off times; (2) days when Adam was an old man. *Goodman*—often jocularly prefixed to names. *Pupil age*—(1) the youthful age of the world; (2) the modern age in which the world is still a minor (and so entitled to give full play to its caprices). *What's o'clock*—The Prince knows that it is 'twelve o'clock at midnight'. He wants to send Francis away. *Anon, anon, Sir*—Francis will have to go and see the time. *That ever &c.*—an exclamatory sentence. *Fewer words*—Even when asked the time, Francis gives the same answer as when called for other purposes. *A parrot*—which can only repeat what it hears. *Son of a woman*—a man (not a parrot). *A woman*—who is generally blamed for being talkative. *His industry downstairs*—his sole activity is coming up and going down the stairs. *Is*—consists in running. *His eloquence (is) the parcel of a reckoning*—he exhausts his powers of speech in repeating the items on a customer's bill. *Parcel*—detail, item. *I am not mind*—I am 'of all humours', but I am not yet disposed to become a bloodthirsty warrior like Percy Hotspur, who thinks of nothing but fighting. [The Prince resumes the thread of his conversation—interrupted by the entrance of Francis—and qualifies his former statement]. *The Hotspur*—the rash person. *Antonomasia*. *That kills me*—*'Me' is dative, being the

* Generally but somewhat loosely called the ethic dative. The ethic dative proper is an expletive used to 'enliven the style by introducing a personal element, where it is not really necessary for the thought' (Jespersen). The formal test is that it cannot

emotional indirect object. *Some six or seven dozen*—Playful exaggeration. *Scots*—As joint warden of the Scottish marches, Hotspur had taken part in many engagements with Scotch raiders. He had also won the Battle of Homildon Hill. The Prince does not yet know that Hotspur is now conspiring *with the Scots against* his father. *At a breakfast*—‘at a single breakfast’ (Collins). The meaning perhaps is ‘before he sits down to breakfast’, or ‘in the interval between one meal and the next’. *Washes his hands*—because there is blood on them. *Fie upon*—how disgusting is. *Quiet*—Ironical. The Prince suggests that Hotspur does not consider the killing of several dozen of Scotsmen in one day sufficiently exciting. *Want*—need, require. *Roan*—See on III. iii. 68. *A drench*—a dose of bran and water. This was a drink usually given to tired (or sick) horses. *An hour after*—Answering questions some time after they are asked is one of Hotspur’s characteristics. See II. iii. 89-90. *A trifle*—i.e. it is hardly worth mentioning. Note how well the Prince hits off Hotspur’s character. Hotspur kills ‘six or seven dozen’ but answers ‘some fourteen’, and the killing of this fourteen is a trifle. While Hotspur, blinded with conceit, thinks poorly of the Prince (I. iii. 230) and is wrong in his estimate, the Prince, who has more discernment and greater charity, neatly sums up both the strong and the weak points of Hotspur. *Brawn*—either (1) boar or swine fattened for the table (a dialectal use); or (2) mass of flesh (‘brawn’ being the fleshy part of the body—arm, calf, or buttock). The reference is to Falstaff. *Play*—act the part of. *Dame Mortimer*—Lady Percy, the eldest daughter of Edmund Mortimer, the third Earl of March. [‘Dame’ is used, because it sounds like ‘damned’; and there is perhaps a play on ‘Mortimer’ in the sense of ‘one who fears death (in Latin *mortem timet*)’, or with reference to ‘mort’ in the sense of ‘hog’s lard’ (which con-

be replaced by a pronoun with a preposition; and the logical test is that it does not express the person benefited or injured. As the Prince is perhaps not speaking as heir to the throne, these tests seem to apply. But the line of distinction between the ethic dative here and the sympathetic dative (‘the dative of interest’) is very thin.

nects it with 'brawn')]. As Hotspur was Sir Henry Percy, his wife was a *Dame*. **Rivo*—an exclamation frequently used at drinking parties. 'Rivo' simply serves to introduce 'ribs', which has a similar sound. Drunkards cry 'Rivo!'; the Prince wants 'ribs' (i.e. Falstaff). *Ribs*—(slang for) fat person. There is also a play on 'rib' in the sense of 'wife', for Falstaff is to stand for the Prince's wife in the mock play he has in mind. *Tallow*—that lump of grease (Falstaff). 'Tallow' is animal fat.

Lines 109—117. *A plague of*—may the plague seize; a curse on. [*Of*=on]. *All cowards*—all cowards, and the Prince and Poins in particular. He hints that these two have been too cowardly to take part in the robbery. **And a vengeance too*—and may they be punished for their vile conduct. *Marry, and amen*—These correspond to the two imprecations 'a plague' and 'a vengeance'. *Ere I lead &c.*—i.e. if I keep company with cowards (e.g. the Prince and Poins), as I am now doing, I shall in no time become as spiritless as a sewing-woman. †*Nether stocks*—lower hose; stockings. *Mend*—darn. *Foot*—put a new *foot* (=that part which covers the foot) to. With a quibble on 'foot the stocks' in the sense of 'be punished as a common vagrant by having my feet put in the stocks'. *Is there extant*—are there no bold, manly persons in the world. *Virtue*—(in the Latin sense of) manliness, manly valour. [Latin *vir* (Sanskrit *vira*) often means a hero]. *Titan*—the sun-god; (hence) the sun. Hyperion and his son Helios were both Titans, i.e. giants descended from Uranus and Ge. They were both taken to be the sun-gods and so identified with the sun. *Kiss*—i.e. shed its hot rays on; melt. *Pitiful-hearted Titan &c.*—As the text stands, it yields no meaning; the reading is perhaps corrupt. Warburton takes

* The meaning seems to be 'let us drink *rivers* of wine'. 'River' is in Italian *rivo* (=Spanish and Portuguese *rio*). The Arden Editors have the following note:—'Perhaps "Rivo Castiliano" then=the Castilian [Spanish] stream or liquor, i.e. wine (perhaps with a play on *fons Castalius*).

† Deighton takes 'and a vengeance' as equal to 'with a vengeance', and interprets 'and that plague in fullest measure'.

‡ The 'upper stocks' were the breeches.

'pitiful-hearted Titan' as a parenthesis, and makes 'butter' the antecedent of 'that'. Theobald reads 'pitiful-hearted butter', taking 'Titan' to be a compositor's error. The passage refers either to Falstaff's perspiring and greasy appearance (because he has had to ride from Gadshill to London) or to the cup of sack the froth on which melted (=disappeared) 'when the red-faced [and so sun-like] Falstaff put his lips to it' (Wright). **Sweet tale of the sun's*—loving words spoken by the sun. *Of the sun's*—that was the sun's. 'Of' is appositive. *That compound*—either (1) that same (i.e. an exactly similar) lump (of butter)—if the reference is to the perspiring Falstaff; or (2) that same combination, an exactly similar sight—if the reference is to Falstaff greedily drinking the foaming sack. *Pitiful-hearted sun's*—*Either* (1) The sun, of course, behaved cruelly ['pitiful-hearted' = compassionate; (by irony) cruel]; but the amorous words he spoke softened the heart of the butter with feelings of love (i.e. the hot rays of the sun melted the butter). Or (2) The butter was compassionate, for it fondly listened to the words of love spoken by the sun, and its heart melted. *Behold that compound*—either (1) see in the perspiring and greasy Falstaff that same lump of melting butter; or (2) see in Falstaff gulping down the sack an exactly similar sight: for (i) Falstaff, with his gigantic girth, is Titan; (ii) his red face is the red disk of the sun; (iii) the cup of sack is the dish of butter; (iv) the froth on the cup is melting away as Falstaff is drinking off the sack; and (v) the movements of Falstaff's lips is the 'sweet tale'.

Lines 118—128. *Rogue*—addressed to Francis. *Lime in this sack*—Sulphate of lime was added to stale liquor in order to make it look fresh and sparkling. This was considered injurious to health; it also made sack drier and less useful as a thirst-quencher. *Too*—i.e. men have become not merely cowards but also rogues (for they have taken to adulterating sack). *There is nothing &c.*—

* Some read 'the son's' and refer 'son' to Phaëthon, the son of Helios, whom Zeus killed with a flash of lightning—which, they say, accounts for 'pitiful-hearted Titan'. But 'sweet' is an insuperable difficulty.

A truism uttered with mock solemnity. *Villanous man*—He suggests 'man who has now become villainous'; but he says 'man who is villainous'. *Yet a coward &c.*—cowardice (such as that of the Prince and Poins) is more disgraceful than roguery (such as adulterating sack). *Go thy ways*—follow your own inclinations; be true to your own ideals, i.e. do not become a coward or a rogue by following the example of others. *Ways*—the old adverbial genitive of space. *Die when thou wilt*—you are free to die whenever you like, for you have already led such a noble and virtuous life that you need not, in these decadent days, try to improve your record. *Manhood*—manliness, virtue (as in l. 114 above). *Be not forgot*—has not been forgotten. *A shotten herring*—(1) as worthless a man as a herring that has *shot* (=cast) its roe is worthless as an article of food; (2) as lean and lank as a herring that has cast its roe. [Falstaff cleverly hints that 'manhood' is no more extinct on earth than he is as lean as a shotten herring, though, superficially understood, his words convey exactly the opposite meaning]. **Shotten herring*—herring that has ejected its spawn (and is of inferior food value); (hence) good-for-nothing person. Also, a contemptuous term for 'a thin, meagre fellow'. *Lives*—For the singular (?) form, see on 'agrees' (I. ii. 110). *Not three*—Falstaff is one; and there is only one other man as good as himself. *Unhanged*—who have escaped hanging. He chooses a word that is ridiculous after 'good men' but would go well with 'thieves'. †*God help the while*—may God help the people of these evil times. *I were*—subjunctive of dependent desire. ‡*A weaver*—Psalm-singing was very popular in England in Shakspeare's time; and this was largely due to the efforts made by the Flemish weavers (who had fled to England from the persecutions of Alva, the notorious Spanish governor of the Netherlands). They were pious Calvinists, who had

* 'Shotten' is an archaic participle from 'shoot'.

† The Arden editors suggest 'Meanwhile God help' as an alternative interpretation.

‡ 'Weavers as a rule were thin, and this adds to the humour of Falstaff's wish' (Wright).

proverbially fine voices and often chanted hymns while at their work. *Or any thing*—or any other (religious) song. Falstaff means 'My life has been so virtuous that it would be in the fitness of things for me to be singing psalms ; but that is done mostly by weavers, and I am not one'. *Still*—always. *Wool-sack*—square bag of wool (covered with red cloth) on which the Lord Chancellor of England sits since the days of Richard II. An appropriate description of Falstaff's huge body and red face. 'Wool' is suggested by 'weaver', and 'sack' by the sack Falstaff is drinking. There is also a hit at Falstaff's boast 'Die when thou wilt'; the Prince suggests that Falstaff is no less distinguished a person than the Lord Chancellor. *Mutter*—Falstaff is speaking while he is drinking.

Lines 129—149. *A king's son*—I may or may not be as distinguished a person as the Lord Chancellor ; but I am much superior to you though you may be a king's son. *Beat out*—drive out by beating. *A dagger of lath*—a dagger of wood (such as is used on the stage). In the old morality plays, Vice carried a dagger of lath and **beat the Devil with it**. *Afore*—before. **Wild-geese*—who are very timid birds. See on II. ii. 101. *I'll never &c.*—I'll never grow a beard or moustache ; I shall give up all pretensions to being a man. *Never more*—no longer. *Round*—so fat as to look round. *What's the matter*—The Prince pretends that he does not understand why Falstaff has been cursing cowards and sneering at him for being the Prince of Wales. *To*—in respect of. *Fat paunch*—pot-bellied rascal. *I call thee coward*—The emphasis is on 'I call'. 'I do not call you a coward ; it is your own conduct that proves you a coward'. *I could*—if I could. *You are straight . . . your back*—(1) you have sufficiently *straight* (=broad) shoulders (i.e. you are quite a strong-built man), and so [ironically] you do not mind who sees your back (=sees you running away like a coward) ; (2) you have sufficiently *straight* (=not curved, stooping, or humped) shoulders, and so you do not mind

* Deighton points out that the leader of a flock of wild geese 'brings up the rear'.

who ~~sees~~ your back (for you have no deformity noticeable from behind). *Backing of your friends*—(1) supporting or assisting of your friends ; (2) showing your back to your friends (i.e. deserting them and running away from them). *Give me &c.*—i.e. I prefer bold foes to cowardly friends. *Face*—confront (hostilely). *A cup of sack*—for it has courage enough to face me—to touch my face. *Drunk*—(archaic for) drank. *Are scarce wiped*—have been hardly wiped. *Last*—in l. 114 above. *All's one for that*—it is all the same in spite of *that* (=the fact that I have just drunk a cup of sack) ; even if that is so, it makes no difference.

Lines 150—176. *What's the matter* (l. 150)—why are you cursing cowards. *Have ta'en*—who have taken (=got by robbery). *This day morning*—today in the morning ; this morning. *Taken from us*—Falstaff cannot say where the money is ; so he says 'taken from us', meaning 'we have been robbed of it'. *Upon*—were upon ; attacked. *Poor four of us*—us who were, unfortunately, only four in number. *Man*—as used in the vocative, almost interjectional and suggestive of surprise and incredulity. **I am . . . if I were not*—I should certainly be . . . if I were not (as I undoubtedly was). This present indicative in the main clause, followed by a past subjunctive in the *if*-clause emphasizes the contrast between the certainty of the result, and the unreality of the condition. *I were not at half-sword*—I did not fight within only half a sword's length ; I did not fight at close quarters. A fencing term. *Two hours together*—for two hours on end. *Thrust through the*—dealt a blow that pierced my. *Hose*—breeches. Falstaff means that his opponents attacked him unfairly : according to Camden, it was (in the days of Henry IV) against the rules of fencing to thrust with the point of the sword or to hit below the belt. But only a Falstaff can complain that highwaymen did not observe the rules of fencing. *Buckler*—(small) shield. *Hacked*—having its edge indented. *Hand-*

* As the condition is intended to be taken as rejected, it is not 'were' that is irregular, but 'am', which should also be 'were'.

saw—saw managed with one hand. **Ecce* (pronounced *eksi*) *signum*—(Latin for) behold the sign ; here is evidence to prove what I say. Falstaff holds up his sword (which he had himself 'hacked with his dagger'; l. 296 below) for inspection. *Dealt*—fought ; acquitted myself. *Better*—with better results. *Was a man*—came of age. *All would not do*—all my superhuman efforts proved useless (against so many opponents). [*Do*=suffice]. *Them*—Bardolph, Gadshill, and Peto. *The sons of darkness*—wicked infidels, 'sons of perdition'. [Cruden says:—'The "children of light", set in opposition to "the children of darkness", means the righteous in opposition to the wicked, the faithful in opposition to the incredulous and infidels'. See 2 *Corinthians*, vi. 14-5, *Acts*, xxvi. 18 and 1 *Thessalonians*, v. 5]. *Set upon*—attacked. *Else*—otherwise. *An Ebrew Jew*—an out-and-out Jew ; Jew by birth, by religion, and by conduct (and, therefore, a thorough-paced rascal). Owing to communal prejudice Jews were then considered and treated as worse than beasts. 'Ebrew' is only the older spelling of 'Hebrew'. [Steevens suggests that 'Ebrew Jew' means 'native of Palestine', as distinguished from the 'stranger Jews' or Greeks]. *Unbound*—Falstaff completes the sentence, lest Gadshill should get muddled in inventing lies on the spur of the moment. *Come*—came. *Other*—others, i.e. those who had been unbound.

Lines 177—189. *A bunch of radish*—as worthless as radishes (which then cost only twopence a bunch). A 'bunch' of radishes is a number of them growing or tied together. *No two-legged creature*—no human being ; i.e. a beast or a vegetable. *Pray God*—I pray to God that. *That's past praying for*—that is beyond the range of things that can be remedied by prayer ; you are too late with your prayer. *Peppered*—done for, wounded fatally. [Original sense is 'added pepper to', 'made it hot for']. *Paid*—settled accounts with ; killed. *Buckram*—See on

* Perhaps adapted from 'Ecce homo' (=Behold the man), a picture of Christ crowned with thorns. 'Possibly it is a corruption of *Ecce lignum crucis* (=Behold the wood of the Cross) in the Good Friday service' (Arden Edition).

I. ii. 173. He refers to the Prince and Poins. *I tell thee what*—let me tell you ; the fact of the matter is. 'What' is an indefinite pronoun here, meaning 'something'. *Horse*—a term of contempt and abuse when applied to a man. *My old ward*—the posture I always take up in defending myself (in a fight). *Ward*—posture when on guard. 'Guard' and 'ward' are doublets. *Here I lay*—this is how I stood when facing them ; this was my guard. Falstaff shows them how he stood. *Here*—in this posture. To 'lie' is to 'be in a certain posture of defence'. *Bore my point*—carried the point of my sword ; held my sword. *Let drive*—lunged, thrust.

Lines 190—211. *I told thee four*—He now wishes to take the 'two' in l. 184 as exclusive of the 'two' twice mentioned in the next line. But after this he goes on adding to the number in a spirit of sheer abandon, because that is the kernel of his part of the jest. *A-front*—in front. [They did not like to spoil his joke, and so they did not have the sense to attack him from behind till later!]. *Mainly*—with might and main ; violently. *Made me no more ado*—did not worry myself any further. *Me*—adverbial dative of interest. [*Ado*—at do, to do (at being Norse for 'to'). The infinitive phrase is now treated as a noun]. *But*—than. **Target*—the buckler of l. 160. *Thus*—Falstaff is all the time giving a practical demonstration of what never happened. *In buckram?*—Falstaff pretends that if he spoke of four men, they were not those who were in buckram. *By these hilts*—by this sword. The plural 'hilts' was often used for the singular, because the hilt of a sword had three parts—the pommel (=the rounded knob at the top), the handle proper, and the guard (=the cross-piece that protected the hand). *Let him alone*—don't interrupt him (in his lies). *Mark thee*—(1) closely follow your words ; (2) count the number of men you are speaking of. *It*—what I have to say. *The listening to*—Gerunds formerly took 'the' before them. *Their points*—(1) the points of their swords—Falstaff's

* Strictly, a target was different. It was broader, and was worn on the arm (instead of being grasped with the hand).

meaning ; (2) the tagged laces with which their hose were fastened to their doublets—the meaning Poins puts on it. *Hose*—breeches. *Began*—subject is ‘these nine’. *Give me ground*—retreat before me. *Followed me close*—pressed them hard. ‘Me’ is the reflexive dative after an intransitive verb. Not an ethic dative, for which see on ‘me’, l. 100 above. *Came in*—got within the opponents’ guard ; made a pass or home-thrust. *Foot and hand*—taking care to move my feet and hands together, i.e. to lunge out with my sword as soon as I took a step forward. *With a thought*—as quick as thought ; in an instant.

Lines 212—221. **O monstrous &c.*—Falstaff’s lies are so transparent that his object in telling them cannot be to vindicate himself. He does not even expect the Prince to believe him. He speaks ‘in the richest style of humorous exaggeration’ : what he says is ‘pure invention, for the sake of revelling in his own sense of fun and ministering to that of the Prince’ (Clarke). If he is being baited, he has the sense to detect it and the wit to repay it in kind. *But*—although I did for seven of them. *As the devil would have it*—by a devilish mischance. *Would have it—either* (1) wanted to triumph ; or (2) insisted on arranging matters. *Misbegotten*—illegitimate, bastard. Here=rascally, villainous. *In Kendal green*—dressed in the dark-green (woollen) cloth first made and dyed at Kendal (in Westmoreland). This cloth was worn by foresters, keepers, serving-men, &c. It was the traditional dress of Robin Hood and his followers. It would have been a good disguise for highwaymen. *For it was so dark &c.*—If it had not been dark, Falstaff would have, of course, ‘peppered’ and ‘paid’ them. *Their father that begets them*—their inventor. For the double adjunct (‘their’ and ‘that begets them’), see on II. ii. 54 and II.

* Falstaff’s lies contradict one another. First, a *hundred* attacked four of them. Then, he fought with a *dozen* of them for two hours. Then, there were *sixteen*, who were reinforced by *six* or *seven* more. Then he fought with *fifty*, who soon become *fifty-two* or *fifty-three*. Then the rogues in buckram keep on increasing from *two* to *four*, from *four* to *seven*, from *seven* to *nine*, and from *nine* to *eleven*—with *three* others ‘in Kendal green’ thrown in to complete the picture.

ii. 85. *Gross*—(1) plain, thumping (in regard to the lies) ; (2) bulky (in regard to Falstaff). *Open*—patent, transparent. *Palpable*—detected all too soon. *Clay-brained*—muddle-headed ; stupid. *Guts*—intestines ; hence, gluttonous or corpulent person. **Knotty-pated*—with a head knotted like timber ; thick-headed. *Obscene*—(archaic for) abominable, repulsive. *Tallow-catch*—either (1) ketch (i.e. tub) of tallow ; or (2) keech (i.e. lump) of tallow, the fat of an ox or cow, rolled up into a lump by the butcher before being sent to the chandler. In either case, the word means 'grossly fat person'. If 'catch' means 'tub', 'greasy' is 'smear'd over with grease' ; if it means 'lump', 'greasy' is 'melting into grease'.

Lines 222—233. *Art thou mad*—are you out of your wits that you suspect me of lying. *Is not the truth the truth*—Falstaff neatly passes over the real question whether what he has been saying is the truth or not. *Known . . . in*—known . . . to be dressed in. *Upon compulsion*—do you want to compel me to give you my reason. *An I . . . strappado*—even if I were being savagely tortured. The 'strappado' was a brutal form of military punishment. The culprit's legs were tied together and his hands fastened behind his back. By means of a rope passed under his arms he was dropped from a height and then stopped with so sudden a jerk that the bones of his arms and shoulders were put out of joint. This was sometimes repeated a second time. *Racks*—instruments of torture. The rack was a 'medieval instrument of torture used to extort confessions, consisting of a frame-work of wood on which a person was bound, and gradually *racked* (=stretched) by means of pulleys until the joints were dislocated' (Wyld). *Reasons*—with quibble on 'raisins' (the two words being formerly pronounced, and even spelt, alike) in the sense,

* Cf. 'block-head'. Perhaps there is a quibble on 'naughty-headed' in the senses of (1) empty-headed and (2) wicked. 'This epithet carries on the train of metaphor begun in "clay-brained". "Thy brains are of clay, thy pate is knotty ground", i.e. rough, uneven ground' (Arden Edition).

not of the sun-dried fruit, but of ~~ripe~~ bunches of grapes hanging on trees. 'As plentiful as blackberries' (= as plentiful as can be) is still a proverbial phrase; but in those days 'raisins' were rare in England, being mostly imported from abroad. ['Plenty', which some texts have, is also an adjective, and = 'plentiful']. Blackberries are the fruit of the bramble.

Lines 233—244. *I'll be . . . sin—either* (1) I shall no longer be guilty of this sin of encouraging Falstaff in his habit of inventing lies; *or* (2) I shall no longer associate with this reprobate, Falstaff (*be guilty of* = be acquainted with; *sin* = embodiment of sin). *Sanguine*—red-faced; of a blood-red complexion. With a play on the other sense of 'courageous', which makes the phrase 'sanguine coward' an oxymoron. [According to the medieval physiologists of Europe, persons in whom blood was the predominating *humour* (= *dhatu* of the Ayurveda) had (i) a ruddy complexion, (ii) a cheerful, courageous, ardent, or passionate temperament, and (iii) a full and rapid pulse]. *Bed-presser*—lazy-bones; a dull, heavy fellow who sleeps most of the time. Cf. I. ii. 3-4. *Horseback-breaker*—person so fat and heavy that he is likely to break the back of the horse he rides. *Huge hill of flesh*—stupendous mass of flesh. [Cf. 'dunghill']. The abusive terms used by the Prince refer to Falstaff's bulk and weight; so in his rejoinder, Falstaff uses words that apply to one who is lean and pinched.† *Starveling*—ill-fed person. † *Elf-skin*—(contemptuous for) a thin, slight man (Onions); a shrivelled and shrunken man. 'Falstaff refers to the limp appearance of the empty skin and not, as Wright suggests, to the thinness of the fairy's skin' (Arden Editors). Parallel passages strongly support Hanmer's

* Cf. :—Nor of the raisins have the wine
Till grapes be ripe and *well afine* (= in perfection).
(Romaunt of the Rose).

In Old French, *resin* or *raisin* means 'grapes'.

† Stow describes the Prince as one who 'exceeded the *mean* (= average) stature of men, was beautiful of visage, his neck long, body slender and lean, and his bones small'.

‡ This may mean the cast slough of a snake, according to a passage in *A Midsummer Night's Dream* (II. i. 255-6).

conjecture, 'eel-skin', i.e. the skin of the eel (a snake-like fish). Johnson reads 'elf-kin'=little fairy. *Dried*—qualifies 'tongue'. *Neat's tongue*—ox-tongue (used as food). *Bull's pizzle*—'the type of something very thin' (Onions); used (in England) as a whip even in the last century. *Stock-fish*—dried codfish (beaten before it is cooked); (contemptuous for) a thin person. *O for*—how I wish I had. *Breath to utter*—(1) *words to express (Falstaff's meaning); (2) breathing power to speak out (the Prince's meaning). *What is like thee*—things that resemble you in appearance. *Tailor's yard*—the rod (thin, but one yard long) used by tailors for measuring cloth. *Sheath*—close-fitting cover for a blade. *Bow-case*—case (formerly of leather) for keeping a bow in. *Vile*—(1) cheap, defective (as applied to the tuck); (2) depraved, wicked (as applied to the Prince). †*Standing tuck*—(1) ‡rapier with a blade that does not bend; (2) tall and lanky person. *Breathe a while*—rest a little to take breath. Falstaff stops, because he could not readily think of appropriate words. But the Prince hints that it is because he is short of breath. *To it*—begin it. *Tired thyself in base comparisons*—exhausted yourself with reviling me in comparisons (=sarcastic similes). Perhaps with a pun on the other sense of 'attired yourself in disreputable clothes' ('comparison' and 'caparison' are also wilfully confused in a passage in *Antony & Cleopatra*), i.e. made yourself ridiculous.

Lines 245—256. *And (you) bound them*—The nominative is omitted, as frequently in the colloquial language; or there is a confusion of constructions, as in IV. i. 106-7. *Were masters of*—had taken possession of. *A plain tale*—a straightforward statement (of the facts).

* Cf. 'Besides commands and courteous breath' (*The Merchant of Venice*).

† 'This, like the three preceding comparisons, turns upon the Prince's tall, slim form, as the first five upon his delicate build' (Herford).

‡ 'A blade was said to "stand" when it had lost its resiliency' (Arden Edition). This was a defect in a blade; hence 'vile'.

Plain—not padded out with lies (as Falstaff's story is). *Shall*—will beyond doubt. *Put you down*—snub you into silence. **With a word*—with no more than a bare threat ; with a mere show of courage ; without having to fight seriously. *Outfaced you from*—frightened you from ; so frightened you that you abandoned. [*Outface*—brow-beat, bully]. *Yea*—and more than that. *It you*—it to you. *Guts*—huge bulk. †*Dexterity*—agility. *Roared*—shouted loudly. *Still*—all the time. *Run*—ran. *As ever*—Connect with 'as nimbly' and 'as quick'. *Heard bull-calf*—i.e. heard a male calf bellow while running away. 'Bull-calf' was also a cant term for 'a great hulkey (=hulking) or clumsy fellow' (Grose). *Slave*—despicable rascal (by metonymy). *Hack*—notch, dent. *It was*—i.e. it was hacked. *Device*—scheme. *Starling-hole*—small hole into which a rabbit, when *started* (i.e. dislodged from cover), escapes from its warren before it runs out into the open ; (figuratively) subterfuge, way of escape, means of explaining away the 'gross, open, and palpable lies'. *Apparent*—manifest.

Lines 257—273. *Knew*—recognized. *He that made ye*—God. *My masters*—gentlemen. *Was it for me to kill*—should I have killed ; was it proper for me to kill. *Turn upon*—attack. Falstaff extricates himself in masterly style. *Hercules*—the Bhima of Greek mythology. Besides the famous 'twelve labours', many other valiant deeds are credited to him. *Beware*—take heed of ; do not ignore. *Instinct*—natural impulses. *The lion will not touch the true prince*—even the lion (whose bravery no one can doubt) will not attack one who is of royal blood. This was one of the superstitions prevalent in Europe in the Middle Ages ; and it is referred to in many of the early English romances and the Elizabethan plays. *A great*

* Wright interprets 'in a word', i.e. 'to put it in brief'. The Arden Editors suggest 'with a thought', i.e. 'in an instant'. But 'got with much ease' (II. ii. 104) and 'outfaced' clearly point to the interpretation given above.

† It now means 'skill'; cognate with the Sanskrit-Bengali *lakshatā*.

matter—of great importance. *Now*—on this occasion. **I for thou for*—because I am because you are. Because instinct made me a coward on this occasion, it is obvious that I am a lion among men, a truly valiant man, for it is only lions that have such an instinct. Again, because instinct warned me not to attack you, you are a true-born prince, for it is only royalty whom lions spare on instinct. [Falstaff proves his assumption by an inference drawn from it, and this inference again by the assumption. A typical example of arguing in a circle]. *Clap to*—shut smartly ; lose no time before you shut. 'To' is an adverb conveying the sense of attachment. *Watch tonight, pray tomorrow*—This is both a parody and a quibble. 'Watch and pray' is Christ's advice to his disciples (*Matthew*, xxvi. 41), where 'watch' means 'remain awake, sit up at night'. Falstaff here ridicules the Puritans who were known to pray regularly and to quote biblical authority for it. He approves of the maxim 'watch and pray', but on two conditions. First, he will 'watch' (=keep awake) that same night, but let the praying stand over till the morrow—till some future occasion. Secondly, he will 'watch', i.e. †*hold* high revelry—spend the night in noisy merry-making. Therefore his maxim is 'Watch today, pray tomorrow'. *Gallants*—gentlemen. A courteous form of address, like 'masters'. [Strictly=men of fashion, fine gentlemen]. ‡*Hearts of gold*—(in modern slang) best of pals ; persons who have 'hearts of gold' (i.e. sincere, kindly, and unselfish natures). *All the titles you*—may you earn all the complimentary epithets (e.g. 'heart of gold') that *good fellows* (=boon companions) are entitled to. *Extempore*—off-hand ; without any preparation. (Latin *ex tempore*, 'out of the time'). *Content*—I am *content* (=agreeable, willing).

* 'I, thou, and he are used for me, thee, and him, when they stand quasi-independently at some distance from the governing verb or preposition' (Abbott).

† This sense of 'watch' is found in the cognate word 'wake'. Cf. 'The king doth *wake* to-night' (*Hamlet*) and 'For thee *watch* I, whilst thou dost *wake* elsewhere' (*Sonnet* LXI). The Arden Editors quote from Heywood: 'Nights past forth in watch and wine'.

‡ Cf. 'hearts of oak'=courageous fellows.

Argument—theme (of the play). *No more of that*—Falstaff has exhausted his wit on that subject. *Lowest*—indicative, because the statement is put forward as a fact.

Lines 275—288. *My lord . . . my lady*—For this playful reply, see on II. iii. 72-3. *At door*—waiting at the door. In Middle English 'atte door'. *Would speak*—who wants to speak. *Comes from*—(1) has been sent by—the Hostess's meaning; (2) comes of, is descended from—the sense in which the Prince takes it. *Give him as much &c.*—give him 3*sh.* 4*d.*, so that he may become a royal man [the *royal* was a gold coin worth 10*sh.*] instead of remaining a noble man [the *noble* was a coin worth 6*sh.* 8*d.*], and then as he *comes from* [with quibble on the sense 'is descended from'] my father, you had best send him back to my mother, who will then be his mother as well. For 'royal' as a coin, see p. 44 of *Notes*; the reference here is to the rose-noble or rial, first issued by Edward IV as the equivalent of 10*sh.* silver. Here, an anachronism. The noble was first coined by Edward III as the equivalent of 6*sh.* 8*d.* silver. [The origin of this joke, which is very common in Elizabethan drama, is this. John Blower, when preaching a sermon before Queen Elizabeth, addressed her as 'my *royal* queen' and then subsequently as 'my *noble* queen'. Upon this, the Queen exclaimed 'What! am I ten groats (=4*od.*) worse than I was?']. *Back again*—The suggestion is that, having *come* (=been descended) from the Prince's father, he is born of the Prince's mother. *To my mother*—Corresponds to 'from your father'. Prince Hal's mother, Mary de Bohun, was dead at this time; and Henry IV had married Joan of Navarre. *What doth . . . midnight*—what business has a staid and elderly man to be out in the streets at midnight. Falstaff, whatever his age, is a young man who must live—a minion of the moon who is free to spend the nights in revelry and dissipation. *Gravity*—grave man (metonymy); elderly courtier. *Send him packing*—dismiss him summarily. [*Pack*=depart with one's *packs* or belongings].

Lines 289—305. *Sirs*—The Prince speaks sarcastically to Falstaff's accomplices. *By our lady*—by the

Virgin, Mary. *You fought fair*—you (Gadshill) fought honourably. *Came so hacked*—came to have its blade so dented. *Swear truth out of England*—back his lies with such a volley of oaths as to banish truth from the country. **But he would make*—‘rather than fail to make’ (Deighton). *Do the like*—hack our swords with our daggers. †*Spear-grass*—the common couch-grass (Ellacombe), called ‘spear-grass’ in Suffolk. *Beslobber*—wet and soil (with a thick liquid); bedaub. *With it*—i.e. with this blood. *True men*—honest citizens (whom we had robbed). *I did &c.*—I blushed. *That*—that that, what. *This seven year before*—during the last seven years. For ‘year’, cf. ‘four foot’ (II. ii. 12). *Monstrous devices*—devilishly ingenious suggestions; atrocious tricks.

Lines 306—316. *Taken with the manner*—caught in the very act; taken red-handed. A thief was said to be ‘taken with the manner’, if the stolen article was in his possession when he was caught. The phrase comes from the Anglo-French law phrase (*pris ov mainoure*) where *mainoure* (= *manœuvre*, hand-work) means ‘thing stolen’. *Extempore*—instantaneously, without any provocation whatever. Bardolph’s face has become so red with drinking that he has to blush all the time. †*Fire and sword*—the most efficient instruments of destruction and slaughter. The ‘fire’ is Bardolph’s red nose (see III. iii. 25-47). *For it*—for running away even though armed with fire and sword. *Meteors, exhalations*—the red warts and pimples on Bardolph’s face. *Meteors*—luminous bodies in the sky; shooting stars. *Exhalations*—meteors, which the sun was supposed to §*exhale*, i.e. draw out (of the earth). In apposition to ‘meteors’. *Portend*—signify. *Hot livers*

* Cf. ‘It shall go hard but I will do it’.

† *The Famous Victories of Henry V* has the following:—‘Every day when I went into the field, I would take a straw, and thrust it into my nose, and make my nose bleed’.

‡ Cf. the common Latin phrase, *ferrum et ignis*; ‘I am come to send fire upon the earth’ (Luke, xii. 49); and ‘I will bring a sword upon you’ (Leviticus, xxvi. 2).

§ But *exhale* really means ‘breathe out’, not ‘draw forth’. It is from Latin *halare*, to breathe, not from *hale*, to draw.

and cold purses—inflamed livers (with suggestion of 'violent passions') and empty purses (both being the usual results of drunkenness). *Cold*—antithetical to 'hot'. Cf. 'cold comfort', 'cold news'. *Choler*, if rightly taken—these meteors signify anger (i.e. an angry temperament), if they are correctly interpreted. *If rightly taken*, halter—if you are arrested, as you should be, they mean that you will wear the highwayman's collar (with pun on 'choler'), i.e. be hanged with a halter round your neck. [*Choler*=(1) anger; (2) collar, i.e. halter. *Rightly*=(1) correctly; (2) justly. *Taken*=(1) understood; (2) arrested].

Lines 317—329. *Bare-bone*—one whose bones are bare (i.e. have no flesh on them); skinny person. Irony. *Bombast*—cotton wool used for padding or stuffing. Leather coats quilted with bombast, called 'jacks', were worn in fencing practice and as a protection against arrows. Jack Falstaff is compared to such a jack. *Sawest thine own knees*—He now has so huge a paunch that he cannot see his own knees. *About thy years*—of about the same age as you. *I was not waist*—I was so slim that my waist was not larger than the span of an eagle's claw. The suggestion is that he was as beautiful as Ganymede, the Trojan prince whom an eagle carried off to heaven to be cup-bearer to Jupiter. 'Talon' is adverbial accusative of dimension. *Alderman's thumb-ring*—Aldermen and other citizens of wealth and position then wore a gold signet-ring on the thumb. *A plague of*—a plague on. *Blows up*—swells up, inflates. With exquisite humour, Falstaff shifts the blame for his corpulency from his idle habits and constant tippling to his griefs and sorrows. **There's abroad*—alarming news (about the rebellion of the Percys) is in circulation. †*Bracy*—not known to history. *You must*—you must go. *He of Wales*—Glendower. *Gave Amamon the bastinado*—soundly cudgelled Amamon (a fiend 'reigning in the furthest regions of the east', who could be bound

* As Percy anticipated, the plans of the rebel leaders have been divulged to the King.

† The name belongs to an old Worcestershire family.

at certain hours). *Bastinado*—a Turkish and Chinese punishment consisting in a severe beating (with a stick) administered to the soles of the feet. *Made Lucifer cuckold*—seduced Satan's wife. Lucifer ('light-bringer') is a name given to the morning-star; but has, by a misinterpretation of a passage in *Isaiah*, come to mean Satan, the Prince of Darkness. *Swore . . . liegeman*—made the devil promise on oath to be his (Glendower's) loyal subject. 'Swore' is causative. *Liegeman*—vassal. *The cross of a Welsh hook*—'the point where the shaft of a halberd was crossed by the steel head, which formed an axe on one side and a spike on the other' (Hereford). The 'Welsh hook' was a curved weapon, pointed like a sword, with a hook at the side, and a long handle. Lines 327-8 are the Falstaffian equivalent for 'who is a magician and can make the devils serve him'. [Swearing by the cross-piece of a sword was then a common practice].

Lines 330—350. *Sprightly*—extremely active. *Scot of Scots*—typical Scotchman. *Run*—ride rapidly. *O'*—on. *Pistol*—An anachronism, because pistols first came into use in England after Henry IV's time. *Hit it*—exactly described him. *So did he sparrow*—(1) he never actually hit the sparrow ('so' being a substitute for 'hit'); (2) my description is correct with the proviso that he never hit the sparrow ('so'=provided that; and 'did' is a substitute for 'hit'). *Well*—whether he killed a sparrow in that manner or not. *Hath in him*—is a bold and spirited fighter. There is a quibble on a man of *mettle* (=spirit) who will not *run* away from a fight and *metal* (e.g. iron) that will not *run* (=melt, fuse). *Running*—(1) running away (the Prince's meaning); (2) riding quick (Falstaff's meaning). *Cuckoo*—gowk, idiot. *Afoot*—when fighting on foot. *Budge*—flinch, retreat. *A foot*—even one foot. Falstaff has in mind his own words in II. ii. 33-35; and here he compares himself to Douglas in bravery. *Grant ye*—concede it to you; admit it. *Mordake*—see on I. i. 71. *Blue-caps*—Scotchmen. The national head-dress of Scotch soldiers was a blue woollen cap; hence Scotchmen were called 'blue-bonnets'

or 'blue-caps'. [Cf. 'redcoats' and 'blackshirts']. **Is stolen away*—has slipped away; has escaped by stealth. *Turned white*—The hair of Marie Antoinette and the beard of Ludovico Sforza are also said to have turned white in one night. *Cheap*—When a civil war is brewing, land values naturally fall. *Stinking-mackerel*—mackerel (a kind of edible sea-fish) when it is no longer fresh and gives out a very offensive smell.

Lines 351—362. *Like*—likely. Supply 'that' after 'like'. *A hot June*—'Hot' in the sense of (1) very warm and (2) very exciting (because of the civil war). *Civil buffeting*—exchange of blows between fellow citizens; civil war. *Hold*—continues. *Maidenheads*—(1) maidenhoods, virgins (by metonymy); (2) maidenheads, i.e. untried soldiers. *As they buy hobnails*—(1) in the same manner as people buy heavy-headed nails for their shoes; (2) when the leaders enlist country bumpkins to serve as soldiers ('hobnail'=farmer or ploughman, who generally wore hobnailed shoes). The passage is not an indication of the Prince's licentious habits: he is merely poking fun at Falstaff's words. Falstaff has said that '*land* will be as cheap as *mackerel*' (which in the cant language meant a 'bawd'). The Prince caps it by saying that '*virgins* will be as cheap as *those who plough the land*', with the suggestion that 'untried soldiers will have to be recruited by hundreds'. †*By the hundreds*—in batches of a hundred at a time. *We shall have good trading that way*—i.e. (1) many raw soldiers will be recruited; (2) many virgins will be forced. Falstaff replies in general terms that apply to both the senses in which the Prince's words can be taken. *Horrible*—horribly. Adverb. *Afear'd*—afraid, frightened. *Heir-apparent*—The suggestion is that the Prince may not inherit his father's throne. *Thee*—dative of interest.

* Holinshed has—'Thomas Percy, Earl of Worcester, ... in secret manner conveyed himself out of the Prince's [the Prince of Wales's] house, and coming to Stafford, where he met his nephew [Hotspur], they increased their power'

† The modern idiom is 'by the hundred' or 'by hundreds'.

Three such enemies again—three other adversaries as formidable. *Fiend, spirit, devil*—All practically mean the same. Perhaps a parody on 'Father, Son, and Holy Ghost'. *Doth not . . . at it*—does not fear thrill through your veins at the news of the rising ; do you not feel a cold sensation in your heart, now that you have heard of the rising. *Not a whit*—not in the least. *Some of thy instinct*—that part of your instinct which makes you a coward. The Prince is not seriously disturbed by the news : like the man of action that he is, he remains cool, and does not even interrupt his revels.

Lines 363—380. *Chid*—scolded, rebuked. *Comest*—goest. *If thou love me*—The subjunctive 'love' expresses doubt : Falstaff is not sure that the Prince loves him so far as to take his advice. In l. 274 above, the indicative 'lovest' shows that Falstaff was sure of the Prince acceding to his request. *Practise*—(1) think out, have ready (Falstaff's meaning) ; (2) rehearse (the Prince's meaning). **Stand for*—represent, impersonate. *Examine*—cross-question. *Particulars*—details. *Content*—I agree ; all right. †*State*—chair of state ; throne. *Sceptre*—staff, which is the symbol of kingly power. *Cushion*—Rustics often wore cushions on their heads, when personating kings in their festivals. *Taken for*—supposed to be (in this extempore play). *Joined-stool*—a stool made by joinery work, at first so called in order to distinguish it from a stool rudely made out of a single block. [Wright and Herford take it to mean 'a folding-chair']. 'Cry you mercy, I took you for a joined-stool' was a frequent retort to one boasting who or what he was. ‡*Leaden dagger*—a stage dagger, not of hard steel, but of lead or some alloy as soft as lead. [Cf. a 'lead', which meant a metal vessel, even though the metal was not lead]. The contrast

* 'Extempore plays were among the humours of tavern life in Shakspeare's time' (Arden Editors).

† Strictly, the 'state' was the canopy over a seat raised on a dais.

‡ Rolfe and Gollancz interpret 'leaden' as 'having a leaden sheath'. But this is directly contradicted by Lyly, who has 'That's a leaden dagger in a velvet sheath'.

between 'golden' and 'leaden' is based on that between the golden arrows of Cupid, which incited love, and his leaden arrows, which roused dislike. *Bald crown*—Here 'crown' is the top of the head. *Bald*—(1) destitute of hair, and (2) cheap, paltry (as contrasted with 'precious rich'). *An the fire . . . thee*—if the fire of divine favour has not been altogether extinguished in you; if you have not been entirely excluded from God's blessing. Cf. 'for grace thou wilt have none' (I. ii. 16-7). *Moved*—impressed. **In passion*—in a mood of deep sorrow; with deep pathos. See l. 407 below. *Do it*—speak. *In King Cambyzes' vein*—in the maudlin style of Cambyzes, King of Persia, the hero of a play (entitled *A Lamentable Tragedy mixed full of Mirth containing the Life of Cambyzes, King of Persia*) by Thomas Preston (1537-98), Vice-Chancellor of Cambridge University (1589-90). The play was notorious for the bombastic grandiloquence of its language; and the speeches of Cambyzes, when he is getting drunk, breathe a sickly sentimentality. [Cambyzes (or Cambujiya) was a cruel and drunken king who succeeded Cyrus as King of the Medes and Persians in 529 B.C.]. *Here is my leg*—I kneel to you. The Prince behaves as he would before his father. *Leg*—obeisance made by drawing back one leg and bending the other; a scrape. *Stand aside*—The interview between father and son is supposed to be a private one. *Nobility*—nobles (metonymy). Cf. III. ii. 1-2. *Excellent sport*—capital amusement.

Lines 381—410. † *Trickling*—flowing in drops. *Vain*—futile. *The father*—Taken by the commentators to be a profane oath, equivalent to 'by God, the Father'. [The first article of the Christian creed is 'I believe in God the Father Almighty, Maker of heaven and earth']. But as, unlike similar oaths, it reappears in the folios, 'the father' is better taken to mean 'how he acts the father', 'he' repeating 'father'. *Holds his counten-*

* 'Passion' = suffering. Latin *pati*, to suffer.

† A stage direction in Preston's *Cambyzes* reads 'At this tale told let the Queen weep'. Then the Queen says:—"These words to hear make stilling tears issue from crystal eyes".

ance—maintains his gravity ; keeps from laughing. [*Hold*†=keeps]. **Convey*—lead away ; escort out. *Tristful*—sad. [Latin *tristis*, sad]. *Tears eyes*—the floodgates (=sluices) of her eyes are filled with tears ; her eyes overflow with tears. *Doth it*—acts. †*Harlotry*—trashy, scurvy. [Wright and Dyce suggest ‘ribald’ as the meaning]. *Players*—actors. *See*—(archaic form of) saw. ‘Still in provincial use’ (Skeat & Mayhew). *Pint-pot*—(slang for) hostess (or host) of an inn—perhaps because beer was served in pewter pots holding a pint. Falstaff may also hint at the slang sense of ‘pint’=praise, for the Hostess has just damned him with faint praise. *Tickle-brain*—a nickname for strong liquor that quickly went to the head ; hence, one who sold strong liquor. *Only*—This has been put in the wrong place, as often in Elizabethan writers. Read ‘I do marvel not only where &c.’. *Marvel*—wonder. *How accompanied*—who are your companions. *The camomile*—a fragrant creeper with a star-shaped flower. ‘It is improved by being pressed into the earth by rolling on otherwise, and its scent is brought out as it is walked upon’ (Ellacombe). ‡Shakspeare is parodying the ornate style of Lyly’s *Euphues*—and of Henry IV as well. [The Arden Editors comment :—‘Among the characteristic notes of Euphuism parodied in the course of Falstaff’s address to the Prince are—the use of similes drawn from natural history, affectation of recondite learning, trite quotations, rhetorical questions, verbal antithesis, and alliteration’]. *Wasted*—used up in dissipation. *Wears*—gets worn ; is exhausted, passes away. *That*—in regard to that question. *Word*—assurance. *Villa(i)nous*—

* In Preston’s *Cambyzes*, Cambyzes issues orders to Murder and Cruelty to ‘Lay hold on (=of) the Queen, take her to your power, And make her away with (=make away with her) in this hour’.

† Strictly, a noun=harlot-like conduct.

‡ Lyly has :—‘Though the camomile the more it is trodden and pressed down, the more it spreadeth, yet the violet the oftener it is handled and touched, the sooner it withereth and decayeth’. The ultimate source of this antithesis is George Pettie’s *A Petite Palace of Pettie His Pleasure* (1576).

roguish. **Trick*—characteristic expression. *Foolish*—*cithcr* (1) suggestive of shallow brains; *or* (2) wanton, voluptuous. 'A hanging lower lip was considered to be a point of beauty and a sign of wantonness' (Arden Edition). *Warrant me*—avouch me; proclaim me your father (for they are inherited from me). *Here lies the point*—this is the point, the question to be discussed. *Why art . . . pointed at*—why do people point the finger of scorn at you; how is it that you have earned such an evil reputation. [Note the play on 'point' and 'pointed at']. †*Shall the blessed son of heaven*—Acting the part of the King in the extempore play at the Boar's Head Tavern, Falstaff accuses Prince Hal of being a highwayman. It may be absurd, he points out, to fancy (as Lyly has done in his *Euphues*) a heaven-born god playing the truant like a schoolboy—and eating blackberries on earth. But it is none the less quite pertinent to ask if a prince of the blood royal and the heir to the throne of England has turned thief and robs travellers of their purses. *Blessed*—because he is a 'son of heaven', i.e. a god. *Prove a micher*—turn out to be a truant. A 'micher' is one who *miches*, i.e. sneaks away secretly and hides himself, generally a little boy who stays away from school or a petty thief who lurks about. *Eat blackberries*—the favourite occupation of truant schoolboys in Shakspeare's day. *A question not to be asked*—a question so absurd that no one asks it. *England*—the King of England. A very common usage. *A question to be asked*—This question ought to be as absurd as the preceding one; but, unfortunately, it is

* In heraldry, 'tricks' are arms which, instead of being emblazoned in the ordinary way, are merely sketched in, the colours being indicated by abbreviations or signs.

† Textual authority is wholly in favour of the reading 'sun', adopted by all modern editors. But in Lyly's *Euphues* occurs the following passage: 'What made the gods so often to trewant (=truant) from Heaven and mich here on earth, but beauty'; and there can be no doubt that Shakspeare had this passage in mind, and paraphrased 'god' into 'son of heaven' for the sake of the contrast with 'son of England'. The correct reading, therefore, is 'son', which is found in the Fourth Folio. 'Sun' does not yield pertinent sense beyond the suggestion that the sun can be relied upon to be regular.

not so, and it is necessary for me to ask it. *This pitch doth defile*—Lyly has ‘He that touches pitch shall be defiled’ (*Euphues*). The original of the quotation is in the Bible Apocrypha: ‘He that toucheth pitch shall be defiled therewith’ (*Ecclesiasticus*, xiii. 1). ‘Pitch’ is soft and sticky bitumen oozing up from the ground; and ‘defile’ is ‘make dirty’. The metaphorical sense is ‘A man is corrupted by evil company’. *Ancient writers*—The saying had become proverbial. Spenser has it in his *Shepherd’s Calendar*. *So doth*—i.e. doth defile; doth corrupt. *The company thou keepest*—the companions with whom you pass your time. *In drink*—in a fit of drunkenness. Falstaff has painted Henry IV as a profligate (l. 396); now he makes him a drunkard as well. *In passion*—See on l. 376 above. Note the alliteration. *In words only*—merely to rebuke you. *A virtuous—one virtuous. Noted—noticed.* The antitheses are purposely made euphuistic.

Lines 411—423. *Like*—please. *Majesty*—dative, after the impersonal ‘like’. *A goodly portly man*—either (1) a man of amiable and dignified appearance—if ‘goodly’ is an adjective; or (2) a man of highly dignified appearance—if ‘goodly’ is an adverb. The next line supports the first interpretation. This passage shows the transition of ‘portly’ from the sense of ‘stately, dignified’ to that of ‘corpulent, stout’. *A corpulent*—a bulky. Supply ‘man’. *Cheerful*—inspiring. *Look*—appearance of face. *Eye*—glance of eye, look. *Carriage*—manner of carrying himself; bodily deportment. *Inclining to*—verging on, approaching. An euphuism. *Remember me*—recollect. ‘Me’ stands for ‘myself’; the construction is archaic. *Should be lewdly given*—happens to be of a wicked disposition. *Lewdly*—evilly, wickedly. *Given*—disposed, inclined. *Virtue*—moral excellence. *The tree*—i.e. the man as a whole. *Fruit*—i.e. his virtuous looks. *If then the tree that Falstaff*—Posing as the King, Falstaff praises himself. We can find out what a particular fruit is if we know the tree on which it has grown. Conversely, we can find out how useful a tree is if we know what fruit it yields. Falstaff’s looks are those of a virtuous man. They are good fruit; and from that I

can positively assert that the tree on which they have grown is a useful tree—that Falstaff himself bears a virtuous character. *As the fruit (is known) by the tree*—Lyly has 'No, no, the tree is known by his (=its) fruit', which is based on *Matthew*, xii. 33. *Peremptorily*—positively, incontrovertibly. *Keep with*—associate with; have as your companion. *Varlet*—See on II. ii. 23.

Lines 424—435. *Stand for*—represent. *Play*—act the part of. *Depose me*—are you going to dethrone me—i.e. stop my playing the part of the King. *Dost it*—doest it; playest the part of the King. *Word and matter*—language and idea. *Hang me up &c.*—insult me in any way you like, however unbecoming it might be to me. Falstaff roguishly compares himself to very small and light animals. *Hang . . . heels*—a reference to the punishment of baffling (I. ii. 98). *For*—as if I was. *Rabbit-sucker*—rabbit who is still a sucker; very young rabbit still sucking its mother; (figuratively) innocent fool, new-born babe. A word borrowed from Lyly. *Poulter*—poulterer, one who deals in poultry. A 'poulter's hare' is 'a hare skinned and hung up [by the hind legs] in a poulter's shop' (Wright). 'Hare' also meant 'dupe, ignoramus'. *Set*—seated. *Judge*—i.e. judge who is the better actor—the Prince or myself. *Of thee*—against thee. *Grievous*—serious. *I'll tickle ye for a young prince*—I mean to give a tickling personation of yourself as a young prince; i.e. either (1) I shall in personating you make you appear so odious that you will wince at it ('tickle' = vex, nettle), or (2) I shall in personating you put you in such a light as to amuse you ('tickle' = amuse, divert). This is an aside—spoken in Falstaff's own person—to the Prince; he is explaining why he, representing the Prince, has gone to the length of swearing in the presence of the King (represented by the Prince). [Onions takes 'tickle' to mean 'touch up, pay out'; and interprets 'I'll show you what a young prince ought to be'. Herford interprets 'play the part with a vengeance'; and the Arden Editors, 'I'll divert you in the rôle of a young prince'. But these annotators (and some others) construe 'for a young prince' with 'I', whereas it obviously goes with 'ye'. Deighton takes 'for a young prince' in the sense of 'for having to

play the part of a young prince', and interprets 'if I am to play your part, if I am to stand for such a reprobate as you are, I'll make you pay for it'. 'For a young prince' can be given its most natural meaning if we explain 'tickle ye' as 'personate you in a tickling style'].

Lines 436—449. *Ungracious*—graceless, irreverent. *Ne'er look on me*—never come into my presence. *Violently*—by an irresistible force. *Carried away from grace*—pulled away from the path of virtue (and driven into that of wickedness). 'Carried away' suggests helplessness in the grip of some demoniac influence. 'From grace' also suggests 'from His Gracious Majesty the King'. *Haunts thee*—who haunts thee; who accompanies you persistently. *Old fat man*—i.e. Falstaff. *A tun of man*—(1) a tun-great man, a man whose fat, round belly is of the size of a *tun* (=cask to hold 252 gallons of wine); (2) tippler. *Trunk of humours*—(1) chest (i.e. box, compact mass) of mischievous whims; (2) living torso filled with morbid fluids that required purging (Falstaff being called a 'trunk', i.e. headless and limbless body, because his belly was disproportionately huge). 'Tun' (=cask) corresponds to 'trunk' (=chest); and the wine in the tun, to the 'humours' (=morbid fluids) in the 'trunk' (=torso) of Falstaff. *Bolting-hutch of beastliness*—that huge receptacle of moral filth. A 'hutch' is a bin or trough; and to 'bolt' is to sift flour from bran. A 'bolting-hutch' is thus the wooden receptacle into which a miller sifted his flour. But here 'bolting-hutch' seems also to mean 'hiding-place', 'place of refuge' [*bolt*=run away; and *hutch*=diggings (in the cant language)]. *Swollen parcel of dropsies*—bloated person whose body is an aggregation of dropsical limbs and organs. *Parcel*—bundle, collection. *Dropsies*—'Dropsy' is a disease in which there is a morbid collection of watery fluid in the cavities and tissues of the body. *Bombard*—black-jack; large leather jug (for carrying liquor). Probably so called because it resembled the cannon called 'bombard'. *Stuffed*—filled out, distended. *Cloak-bag of guts*—portmanteau containing only guts; i.e. lump of fat. 'Cloak-bag' is a bag for carrying one's cloak in. *Manningtree ox with the pudding in*

his belly—i.e. person as huge as the ox roasted whole at Manningtree and having as much fat in his belly as there is pudding in that of the ox. Manningtree is a town near Colchester (in Essex), then famous for its cattle and its periodical fairs and morality plays. The custom of roasting a whole ox, with a pudding in its belly as stuffing, is not yet extinct. It was quite common in Shakspeare's day and must have been one of the attractions of the Manningtree fairs. *Reverend vice*—embodiment of *vice* (=wickedness), even though he is old enough to be worthy of *reverence* (=respect). Oxymoron. *Grey iniquity*—grey-haired reprobate. *Father ruffian*—venerable bully. 'Father' is a title of veneration, as in 'Father Christmas'. Oxymoron. *Vanity in years*—aged sinner. 'Vanity' is used in the biblical sense. 'In years' is an adjective equivalent. Vice, Iniquity, Ruffian, and Vanity were all stock characters in the old morality plays (suggested to the Prince's mind by *'Manningtree'). Vice was the buffoon (sometimes called Vice but oftener given the name of a particular vice, e.g. Iniquity, Fraud, Covetousness). He had to play the fool with the Devil and to belabour him with his dagger of lath ; but in the end he was carried off by the Devil. Iniquity was one of the forms assumed by Vice. Ruffian (originally, the name of a fiend) came to be the name of the Devil. Vanity was the puppet. All these terms of abuse emphasize one fact : Falstaff was quite old and at the same time vicious beyond description. *Wherein*—in what. *But*—except. *Neat*—tidy. *Cleanly*—adroit, dexterous. †*Carve*—cut up (at the dinner table). *Capon*—See on I. ii. 7. *Cunning*—'knowing', skilful. No bad sense in Shakspeare's time. *Craft*—guile, deceit. *Crafty*—expert. The passage is another parody on Euphuism.

Lines 450—470. *Your grace*—your majesty. *Take me with you*—speak so that I can keep up with you mentally (i.e. grasp the meaning of your words) ; let me

* Cf. Nashe :—

..... or see a play of strange morality
 Shown (=shown) by bachelrie (=the bachelors) of Manningtree,
 Whereto the country franklins flock-meal (=in a flock) swarm.

† To be able to carve well was then an envied accomplishment.

understand you clearly. *Whom means*—who is this vicious old man. *Abominable*—detestable, loathsome. *Misleader of youth*—corrupter of the morals of youths ; procurer. *Know more . . . myself*—know him to be more wicked than I myself am. Speaking as the Prince, Falstaff brings the Prince down to his own level. Speaking in his own person, he utters a truism. *Were*—would be. *To say more &c.*—to tell a lie. Falstaff denies the charge of villainy. *The more (is) the pity*—he deserves pity all the more on that account. *It*—repeats ‘that he is old’. Falstaff admits he is old, but claims more indulgence on that account. *Saving your reverence*—i.e. I speak without meaning to be offensive in your presence. An apology for the low word ‘whoremaster’, which he is about to utter. *Whoremaster*—‘misleader of youth’ ; bawd. Falstaff denies the charge of loose morals. **// sack fault*—if it is a vice to drink sugared sack (with a roguish suggestion of the sense ‘to be a bawd’). *God help the wicked*—because most people will have to be dubbed wicked. Falstaff’s reply to the charge of drunkenness. *Old host*—aged innkeeper. Falstaff’s reply to the charge of being merry in old age. *Pharaoh’s lean kine*—‘thin spare persons ; those who look as though they had run away from a bone-house, or were walking about to save their funeral expenses’ (Farmer & Henley). An allusion to *Genesis*, xli. 18—20. Pharaoh, King of Egypt, saw in a dream seven fat kine (=seven years of plenty) coming out of a river, and then seven other lean kine (=seven years of famine) coming up behind and eating them up. Falstaff’s reply to the charge of fatness. *But for*—but as for ; but as regards. *Therefore*—for this reason ; because he is old. *Banish not him thy Harry’s company*—‘Company’ is best taken as an adverbial accusative. *Banish plump world*—if you banish fat Jack, you will be banishing the whole world—i.e. all worldly pleasures. A reference to the phrase ‘The world, the flesh, and the Devil’. Falstaff identifies himself with the world (=worldly pleasures), while pretending to look

* ‘Bawds were notoriously addicted to sack and sugar’ (Arden Edition).

upon Peto, Bardolph, and Poins as the flesh (=licentiousness) and the Devil (=temptations to wickedness). *Do, will*—Supply 'banish'. *Stage Direction*—A knocking—i.e. by the Sheriff and his men.

Lines 471—493. *Most monstrous watch*—unusually large detachment of watchmen. *Watch*—guards who patrolled the streets at night. *Out, ye rogue*—Falstaff (in pretended anger) rebukes Bardolph for interrupting him. *Play out*—play to the end. Addressed to the Prince. *In the behalf*—in the interest ; in favour. *Heigh, heigh, &c.*—The later quartos and the folios assign this speech to Falstaff. *Heigh*—a cry of encouragement. **The devil . . . fiddlestick*—here's a rare commotion—a commotion such as one would expect if the Devil were seen riding on a fiddlestick. A proverbial expression of ridicule when there is much needless ado about some slight incident. The Prince snubs the Hostess for getting so excited. *Dost thou hear . . . seeming so*—The Hostess has asked the Prince whether she should allow the Sheriff and his watchmen to come in and search the tavern. Falstaff earnestly implores the Prince to send the Sheriff away. Speaking as the King, the Prince has just been denouncing his own habits and associates. But he is none the less, Falstaff assures him, a true prince, a man of sterling character ('a true piece of gold') who will not forsake his friends in a crisis, not a base-hearted man who affects a spurious friendship ('a counterfeit'). At heart, he is perfectly sincere and noble, though he appears to be leading a wild and dissolute life. [If we adopt the reading 'made', this gives satisfactory sense. Even if a 'true piece of gold' refers to Falstaff, the sense is:—'Properly judged, I am a bit of genuine gold, a true (=honest) man. So do not mistake me for spurious alloy, for a false man (=thief), and give me away to the Sheriff. Every man is not what he seems: you yourself, for instance, are a man of genuinely noble character, though from your every-day conduct no one would think so']. *A true piece of gold*—a bit of genuine gold ; a truly

* Clarke traces the expression to Puritan hatred of music and dancing.

virtuous man. *A counterfeit*—a base alloy ; a pretender, an impostor. *Essentially made*—made of the genuine material (real gold) ; i.e. a man of sterling character. A metaphor from the language of the alchemists (many of whom were also coiners).

N.B. The reading 'mad' (instead of 'made') has, however, been adopted by most Editors ; and various interpretations have been suggested. (1) 'We must act with caution. When the danger is real, never treat it as imaginary. You are by nature a madcap, though you do not appear to be one. So do not give way to one of your erratic whims, and admit the Sheriff'. This assumes that Falstaff has been frightened. (2) 'My character is of sterling worth ; do not make me out to be spurious metal. If you do, you prove that you are mad, however sane you may appear' (Moorman). This assumes that Falstaff, ignoring the interruption, resumes the extempore play, though he is now defending himself in his own person and no longer personating the Prince. [Wright and Herford take this view]. (3) 'You are essentially, really, truly a madcap, and are not merely putting on the semblance or acting the part of one : it is a matter of character, and not of mere imitation, with you ; and to say you have but assumed the rôle of a make-sport for the fun and humour of it is like calling a true piece of gold a counterfeit' (Hudson).

And thou (art) a natural coward—and you are a born coward. There is a play on 'natural' in the senses of (1) 'essential' and (2) 'by birth'. [In alchemy, 'natural' and 'essential' often had the same meaning]. *Without instinct*—independently of instinct. A hit at Falstaff's plea of cowardice 'on instinct'. [With the reading 'mad', the sense is 'As I need no simulation to make me a mad man, so you need no instinct to make you a coward, for you are by nature a coward' (Grant White)]. *I deny your major*—I declare that the major premiss of your syllogism is untrue ; I deny that I am a coward. 'Deny' means, in logic, 'assert the contradictory of'. A fling at the logical over-subtleties of the schoolmen, who were in the habit of denying one another's majors and minors.

By *‘major’ or ‘major premiss’, Falstaff really means ‘conclusion’ or ‘inference’, for the Prince has not tried to reason syllogistically. *Deny the sheriff*—refuse admittance to the sheriff. Falstaff plays on ‘deny’ in the senses of (1) ‘contradict’ and (2) ‘refuse admittance to’ ; and on ‘major’ (=major premiss) and ‘mayor’ (=the sheriff’s official superior)—both the words being, in Shakspeare’s day, spelt ‘maior’ and generally pronounced alike. *So*—very well. *If not*—if you do not deny the sheriff (which you ought to do, since I have been bold enough to ‘deny the mayor’). *Enter*—come in (and arrest me). *If I become not a cart as well as*—(1) if I do not look as distinguished on a *cart* (=carriage) as ; (2) if I am not as fit to occupy the cart (in which condemned criminals are taken to the place of execution) as. *Become not*—(1) do not grace, am not a credit to ; (2) am not fit for. *Cart*—(1) wheeled vehicle for driving in ; (2) cart for conveying criminals to the gallows (sometimes serving as a drop also). [In London, prisoners were then lodged in Newgate Jail and taken in a cart from there to Tyburn, where the gallows stood]. *A plague on my bringing up*—I must have been *brought up* (=educated) in a shockingly bad manner. *As soon*—since I am so heavy. Falstaff means:—‘If you are going to hand me over to justice, I shall face the gallows without flinching’. †*Arras*—hanging screen of rich tapestry, formerly hung round the walls of rooms. Lest they should be spoilt by damp, these screens were generally hung at some distance from the walls ; and even a Falstaff could squeeze himself in behind them. ‡*Walk up above*—go up to the second storey.

* The major premiss is the more general of the two data from which an inference can be drawn. E.g. in the syllogism :

All bullies are cowards ;

Falstaff is a bully ;

Hence, Falstaff is a coward

the major premiss is ‘All bullies are cowards’.

† From Arras, a town in Artois, France, which was at one time famous for its tapestry fabrics.

‡ ‘Falstaff hides behind the curtain which divided the outer from the inner stage in the Elizabethan theatre ; the others “walk above”, i.e. on the balcony above the inner stage’ (S. B. Hemingway).

Now for—I wish I now had. *A true face*—the facial expression of a *truc* (=honest) man (so that the Sheriff may not suspect me of lying). *Good conscience*—a clear conviction that I am doing right (in shielding culprits from justice). *Both which*—both of which. *I have had*—I once had but have now lost. *Their date is out*—(1) they are now *out of date* (=no longer fashionable) ; (2) their term of validity is at an end ; they are now as useless as a lease the term of which has expired.

Lines 494—514. *What is your will with me*—what do you wish me to do ; why have you called here. The Prince is polite—as to an official of position. He is also dignified—as the heir to the throne. *Pardon me*—excuse me for having intruded here. It is rather an awkward situation for a sheriff to have to interrupt the midnight revels of the Prince of Wales. **A huc and cry*—a general pursuit after a fugitive thief ; persons making a loud outcry while chasing a felon. *A gross fat man*—an enormously fat man. *As fat as butter*—fat and flabby. A proverbial phrase. *I do assure you*—The Prince has to tell a deliberate lie. He has to pay the penalty of his own misdeeds. It would be unspeakably mean of him to betray those whom he has himself encouraged and incited. *At this time . . . him*—have sent him away on an errand that he is now executing. *Engage . . . thee*—pledge you my word of honour. *Dinner-time*—between 11 a.m. and noon. *Answer thee for*—give you his reply to. *Thing . . . withal*—charge that may be brought against him. *He . . . withal*—with which he shall be charged. *Withal*—with (generally at the end of a clause). *So*—because the man you want is not here. *Entreat you leave the house*—request you to leave the house (without searching it). *Gentlemen have lost*—gentlemen who have lost. *Three hundred marks*—See on II. ii. 54. *Answerable*—accountable. *Good-night*—the usual parting salutation. *Good morrow*—The Prince cannot refrain from

* 'The pursuit of a felon by horn and voice, a process then recognized in common law' (Herford). 'Hue' is the complaint made by the party wronged ; and 'cry' is the pursuit of the felon along the road. All persons were bound to join in the pursuit.

reminding the Sheriff that it is past midnight. *ll be*—'Be' indicates some doubt.

Lines 515—538. *Oily*—(contemptuous for) fat. *Paul's*—St. Paul's Cathedral. In the 16th and 17th centuries, this was the resort of the wits and gallants. Friends met here by appointment; citizens did their marketing; merchants transacted their business; lawyers interviewed their clients; those out of work sought employment; the destitute begged for alms; and hungry wretches and wily sharpers loitered about. **Snorting*—(archaic for) snoring, i.e. 'making a hoarse rattling or grunting noise in breathing during sleep' (C.O.D.). *Hard*—heavily. *Fetches*—draws. †*Item*—(Latin for) likewise, further. A word used to introduce each new entry in a bill (or list). *Sack, two gallons*—The prices given are roughly those of Shakspeare's time. *Anchovies*—small fishes (of the herring class). Supposed to provoke thirst. *Ob.*—(abbreviation of) obolus; half-penny. Originally, a small silver coin of Ancient Greece. *Monstrous*—atrocious; outrageous. *But one*—only one. *To*—as compared with; cf. 'ten to one'. *Intolerable*—exceedingly great. *Deal*—amount. *What there is else*—what else (=what other things) there is. *Keep close*—keep secret; do not read now. *At more advantage*—at some more convenient time; when we have more leisure. *I'll*—I'll go. *Must all*—must all go. (Go) *to the wars*—serve as soldiers. *Thy place shall be honourable*—you will, I assure you, get an honourable position (in the army). *This fat rogue*—Falstaff. *Dative*. *A charge of foot*—the command of a company of infantry troops. *His death . . . twelve-score*—a march of 240 yards will be the death of him; he will die if he has to march for 240 yards—he is so short-winded. *Twelve-score*—i.e. twelve score yards. A common term in archery then, because it was the range of the arrows shot by soldiers. *The money*—the money taken from the travellers. *Advant.*

* The current meaning is 'drawing in breath violently or noisily'.

† The present use of the word as a noun is derived from this adverbial use.

age—interest. *Betimes*—early. *Peto*—Johnson thought that Peto is a mistake for Poins in the *Stage Direction* after l. 493. Poins was the Prince's companion in the Gadshill adventure, while Peto was one of those after whom the hue and cry was raised. But Wright has pointed out that Peto was in disguise and so not likely to be recognized; and that Poins, who addresses the Prince as 'Hal' and 'my lad', is not likely to say 'my lord'.

ACT III, SCENE i

About a week has elapsed since Act II, Scene iii. The rebel leaders have decided to meet at Shrewsbury. If Henry IV has been ungrateful and overbearing (in Act I, Scene iii), his opponents are here shown to be not only selfish in their aims and petty in their outlook but also unable to subordinate personal sensitiveness to the need for concerted action. They are over-confident of success: they actually proceed to a documentary partition of England though they have just proved that they are partly unfit and partly unwilling to act as partners in any great enterprise.

Glendower is, in his own eyes, too great a man to miss so excellent an opportunity of impressing that fact on others. The earth quaked, meteors flashed, and other dreadful portents were seen when he was born. By warrant astrological, he is an uncommon man. He is a magician beyond compare; and yet none can claim to have taught him. The devil is at his beck and call. He has repulsed Henry Bolingbroke thrice. He can not only speak English, but has even composed English songs. And he parades all these virtues and accomplishments of his with provoking egotism; and in this scene he is an unspeakable, if unconscious, bore. With his talk about himself and the devils who lackeyed him, Glendower has during the previous night irritated Hotspur beyond patience. Hotspur's replies are therefore tart as well as stinging; but Glendower is too obtuse and too conceited to be hurt. Himself a supreme egotist,

Hotspur is bent on keeping the irrepressible Glendower in his proper place : when sarcasm fails, he becomes rude, and, as in Act II, Scene iii, shows how unfit he is to be the leading spirit in so great an enterprise. Even when warned by Mortimer and rebuked by Worcester, he does not see how he has been 'too wilful-blame': for him brusqueness is manliness, and 'good manners' a weakling's part. He is out to overthrow a king and win his kingdom ; but he will 'cavil on the ninth part of a hair', if it is 'in the way of bargain'. He is blind to the wider issues ; and though he is above the superstition that disqualifies Glendower for leadership, he is equally unfit, because he forgets that success depends on factors other than martial ardour and reckless courage.

Mortimer shows himself sane and sensible. He tries to make Hotspur and Glendower take matters seriously, and is evidently annoyed by their 'unprofitable chat'. But he relies too much on promise and builds too largely on hope. He has, again, come under the spell of Glendower and speaks highly—too highly—of him. The fatal defect in his character is brought out when he meets his wife. He is too full of doting affection to have the qualities needed in a warrior of those days.

The dialogue between Hotspur and his wife is as delightful as the one in Act II, Scene iii. Each loves the other tenderly and sincerely ; but at the same time they are both free from sentimentality as well as from affectation. The two couples are as perfect a contrast in one sphere as Hotspur and Glendower are in another.

[Refer also to Introduction, II. F. vii & viii (p. xxxii) and II G. 2. V (p. xxxiii)].

Stage Direction. *Bangor*—a city and seaport on the Menai Strait (North Wales). The Cathedral of St. Deiniol, first built in the sixth century A.D. and destroyed and restored several times, is in this city. *The Archdeacon's House*—According to Boswell-Stone, the Archdeacon was David Daron.

Lines 1—20. *These promises*—the promises contained in these letters. Mortimer has been reading letters written by supporters of the rebellion. Hotspur refers to

the same or similar letters in II. iii. 25. *Fair*—satisfactory, favourable. Cf. 'fair weather'. *The parties*—those who have made the promises. *Sure*—reliable. *Our induction*—the first step in our undertaking; 'the inauguration of our enterprise' (Moorman). An 'Induction' is a prologue or scene introducing a play. [The second Part of *Henry IV* has an induction]. *Prosperous hope*—hope of success. [*Prosperous*=propitious, betokening success]. *Cousin*—Glendower and Hotspur address each other as 'cousin', which is here a formula of polite address as between noblemen. *A plague upon it*—blast it. Hotspur, in his impatience, curses himself. *Forgot the map*—forgotten (to bring) the map. Exactly what a man of Hotspur's temperament is likely to do. *For*—I call you by your nickname of Hotspur because. *Oft*—often. *Lancaster*—Glendower does not recognize Henry IV as King; he refers to him by his former title 'Duke of Lancaster'. See *Genealogical Tables*, Table A. *His cheeks look pale*—he becomes pale with fear. Cf. I. iii. 142. *With a rising sigh*—while he heaves a sigh. Or 'rising' may mean 'loud'. *In heaven*—dead. *In hell*—Hotspur's first hit at Glendower. He insinuates that as a magician Glendower must have agreed to yield up his soul to the Devil. Glendower misses the point. *Spoke*—spoken. *Nativity*—birth. *Front of heaven*—forehead of heaven; sky. *Fiery shapes*—luminous appearances. **Burning cressets*—shooting stars blazing like cressets, i.e. beacons. 'Cressets' were open iron cages in which some inflammable material (generally, coiled ropes daubed with pitch) was put. They were set up on poles or suspended from roofs and used as beacons and in illuminations (especially in play-houses). 'Cressets' is in apposition to 'shapes'; otherwise, 'shapes' must be taken to refer to electrical discharges. A blazing star appeared in 1402; and the Welsh bards said that it meant good luck

* The phrase is taken from Holinshed. Extraordinary atmospheric disturbances and luminous displays often accompany violent earthquakes. According to Holinshed, 'strange wonders happened' when Glendower was born, and at night all his father's horses were found standing in blood that reached up to their bellies.

for Glendower. *The frame earth*—the huge earth, even to its very foundations. *Frame*—fabric, whole structure. *Foundation*—solid base (on which something rests). *Shaked*—(archaic for) shook. According to Ptolemy, the earth was the fixed centre of the universe, and the sun and stars moved round it. Though Copernicus had disproved this theory between 1530 and 1543, it was, even in Shakspeare's day, the popular belief. *Like a coward*—The tremors of an earthquake are compared to the trembling of a coward. *Why, so &c.*—Hotspur, in this scene, speaks in prose now and then. This is to make his prosaic temper (as contrasted with the self-delusions of Glendower) more prominent. *Why*—expresses disbelief in Glendower's statement. *So it would have done*—the earth would have quaked. *Season*—time. *But*—only. *Kittened*—brought forth kittens. *Yourself*—you yourself. Hotspur's second hit. He suggests that Glendower was born during an earthquake. Glendower insists that the earth shook *because* he was born, but in his irritation says 'when' instead of 'because'.

Lines 21—49. **Was not of my mind*—did not hold the same opinion of you as I do ; i.e. made a mistake in not taking you to be the ordinary man you actually are. *If you suppose shook*—if you suppose (that) it, as fearing you (=because it feared you), shook, i.e. if you are right in assuming that it quaked because it was afraid of you. *Suppose*—imagine. *As fearing*—a latinism ('ut timens'). *Then*—if, as you say, 'the heavens were all on fire'. *Diseased nature eruptions*—when Nature falls ill (i.e. when the smooth working of the forces and agencies of the physical world is thrown out of order), extraordinary disturbances, geological and meteorological, are often the outer manifestations of that disease (just as latent disease in man or beast often manifests itself in an outbreak of pustules upon the skin).

* Hotspur, according to Collins, mixes up two ideas :--
(1) 'The earth was not of my mind, if it shook, as you suppose';
and (2) 'You are not of my mind, if you suppose that it shook in fear of you'.

Nature—(1) the physical world ; (2) the bodily constitution of man or beast. *Breaks forth in*—suddenly manifests itself in the form of. **Eruptions*—(1) violent disturbances (of the earth and its atmosphere) ; (2) rash, pimples, pustules, &c. on the skin. *Teeming*—fertile. [‘Teeming’ may, however, mean here ‘stuffed overfull’, ‘crammed tight’]. *Colic*—severe attack of griping pain in the abdomen. *Pinched*—afflicted. Construe ‘pinched with a kind of colic, and vexed by &c.’. *Vexed*—tormented. *By*—because of. *Imprisoning*—confinement. *Unruly*—disorderly, refractory ; violent. *Wind*—moving mass of air. It also means ‘gas produced in the stomach or bowels’—often a cause of colic. *Womb*—stomach. *Which*—refers to ‘wind’. *For enlargement striving*—seeking a way out. *Enlargement*—confinement (within the prison of the earth’s bowels). Cf. ‘enlarge on bail’. †*Beldam*—grandam, grandmother ; (hence) old woman. *Topples down*—causes to totter and fall down ; sends tumbling down. Causative. *Steeple*s—tall structures (especially the spires of church towers). *Moss-grown*—overgrown with moss (as old buildings in Europe often are) and therefore old. ‡*Grandam*—grandmother ; old woman [‘Dam’ or ‘dame’= mother]. *This distemperature*—this distempered (=deranged) condition, this ailment ; i.e. colic. *Passion*—pain. Cf. II. iv. 376. *Of*—from. *Bear these crossings*—tolerate such contradictions as you have been indulging in. Glendower resents Hotspur’s third hit. *Give me leave*—allow me. §*The goats &c.*—Beasts and birds are thrown into a panic during earthquakes. *Were strangely . . . fields*—filled the rocking fields with strange cries of complaint. *Were strangely clamorous*—made strange complaints ; i.e. having been terrified, kept on crying in an unusual manner as if they were complaining

* This explanation of the origin of earthquakes is referred to by Plutarch and Pliny.

† An archaic word ; the feminine of *belsire*=grandfather. From French *belle dame* (=beautiful lady).

‡ From French *grand dame* (=great lady).

§ Virgil has :—‘Lo, the wild *she-goats*, hurled down from the top of the ridge, *ran down from the cliffs* ; in another quarter, the stags traverse in rapid course the open *plains*, and gather together *in their flight* their dust-covered squadrons’ &c.

of the earthquake. *Frighted*—frightened ; rocked by the earthquake in the same manner as fear makes a man tremble. Cf. 'shaked like a coward' above. 'Fields' is personified. *Marked me extraordinary*—singled me out as one outside the common run of mankind. *All the courses*—the whole tenor. *Courses*—proceedings, happenings. (That) *I am not men*—that I am not to be classed with average men. *Roll*—list, register. *Where is he living*—there is no one living. Rhetorical question. *Clipped in with Wales*—i.e. living within the four seas that bound England, Scotland, and Wales. *Clipped in with*—surrounded with, enclosed by. *Chides*—i.e. scolds ; noisily lashes ; beats upon with a continuous roar. *Banks*—shores. **Which*—who. Antecedent is 'he'. *Calls me pupil*—can claim me as his pupil. *Hath read to me*—has been my tutor. *Read*—'read lessons or lectures ; give instruction' (Onions). Glendower boasts that he is a self-taught man (or, perhaps, that he owes his learning to Continental teachers). *Bring him son*—show me any one, so long as he is born of woman (i.e. any one who is not a supernatural being). *Bring out*—produce. *Him that*—the man who. *But*—only ; no more than. *Can trace me*—who can trace (=follow) me. *Trace art*—follow me along the toilsome path of magical studies ; undertake the study of those mysteries of magic with which I have, after great and arduous labour, made myself familiar. *Tedious*—tedium-producing, laborious ; difficult and intricate. *Ways*—paths ; studies. *Art*—magic. *Hold me pace experiments*—show themselves as bold and expert as I am in conducting practical tests that require profound learning. *Hold me pace*—keep pace with me ; vie with me. *Experiments*—practical demonstrations of the 'art' of magic. [Some take 'experiments' to be 'researches in alchemy']. Glendower means that no one can claim to be his teacher, that no one is fit to be his follower, and that no one dares to be his equal.

Lines 50—69. *Speaks*—who speaks. *Speaks better Welsh*—Apparently a compliment (= 'no man speaks the

* In Shakspeare, 'which' often refers to persons.

Welsh language better'), but really a sneer (= 'no man speaks such rank nonsense'). The people, language, and culture of Wales (as being those of a subject country) were formerly held in disdain; and 'Welsh' came to be used as a pejorative in many contexts. So 'Welsh' here means 'gibberish' (like the 'double Dutch' of a later period). *I'll to*—I will go to. Hotspur is extremely bored. *Cousin*—(here) brother-in-law. **Call*—(1) summon by name and compel them to come (Glendower's meaning); (2) shout the names of (Hotspur's meaning). *The vasty deep*—the infinite depths of space. Reginald Scot, in his *Discoverie of Witchcraft*, a book Shakspeare is known to have read, refers to conjurors who 'fetch devils out of Hell, and angels out of Heaven'. *Vasty*—(poetical for) vast; unfathomable. [The interpretation of 'the deep' as 'the sea' seems pointless]. *Command the devil*—make the devil carry out your orders. *Coz*—(contraction of) cousin. *Shame the devil*—make the devil ashamed. 'Speak the truth and shame the devil' is an old proverb. Hotspur does not believe in magic, and hints that Glendower is merely telling fibs. *I'll be sworn*—I am ready to take an oath. *Shame him hence*—drive him away from here by shaming him. *While*—as long as. *Unprofitable*—useless. *Chat*—frivolous talk. *Three times*—This is historically true. In 1402 Glendower 'repulsed three formidable armies led against him by Henry IV in person' (Low & Pulling). *Henry Bolingbroke*—See on I. iii. 137. *Made head against*—raised a body of troops; attacked in force. [*Head*=armed force]. [Or *made head*=advanced, pressed forward. This gives better sense]. *Power*—fighting force. *Wye*—a river that is the boundary between the counties of Monmouth and Gloucester. *Severn*—See on I. ii. 98. *Bootless*—without having achieved anything ('boot'=advantage, profit). Construe 'sent him home bootless and (sent him) back weather-beaten'. †*Weather-beaten*—dis-

* The conjuring of 'spirits' was one of the practices attributed to those who were versed in the black art.

† Hardyng, in his *Chronicle*, says that, though King Henry went thrice to Wales, every time mists and tempests prevented him from doing any harm to Glendower. These were believed to have been caused by magic.

tressed by exposure to bad weather. *Without boots*—Hotspur wrings 'bootless' from its real meaning'. *Scapes*—escapes. *Agues*—attacks of *ague* (=a periodic fever accompanied by shivering fits). If Henry Bolingbroke had to return home bare-footed and in foul weather, he should have been down with ague every time.

Lines 70—90. *Our right*—the country that rightfully belongs to us. *Our threefold order taken*—the threefold agreement (=the agreement between the three of us) we have come to. *Order*—arrangement, agreement. ['Threefold order' may mean 'plan of dividing England into three parts']. *Archdeacon*—church official next below a bishop. *Limits*—tracts, areas; 'spaces enclosed within certain bounds' (Wright). 'Limit', strictly, was what in India is a subdivision (of a district). *England . . . assigned*—all that portion of England which lies to the south and east of the Trent and the Severn as far as this point has been allotted as my share. *Trent*—a river in Central England; flows east and joins the Ouse. *Hitherto*—to this place (which he indicates on the map with his finger). *All*—the whole country. *Bound*—area. *To*—(is assigned) to. *Remnant*—remainder. *Our indentures tripartite are drawn*—the documents we shall have to sign have been drawn up in three parts that exactly correspond each to the others. *Indentures*—See on I. iii. 87. *Tripartite*—in three identical parts. Predicate adjective. [The same agreement was written side by side thrice, so that they may, after being sealed, be cut up into three indentures, one to be retained by each of the three parties. Even now, in legal language, the parties to an agreement are said to be 'of the first part', 'of the second part', &c.]. *Are drawn*—have been drawn up; have been drafted. **Interchangeably*—reciprocally; i.e. each will have to sign and seal all the three indentures. ['Indentures tripartite' occur in Holinshed and Ben Jonson]. *Execute*—complete. *Power*—army (to be brought by Douglas). *As is appointed*

* Shakspeare shows detailed and precise knowledge of the manner of executing a partition deed. The last clause in an indenture is:—'In witness whereof the parties *interchangeably* have hereto set their hands and seals'.

us—as we have been instructed to do. *Appointed us*—enjoined on us. *Shrewsbury*—pronounced 'Shrowzbery'. *Father*—father-in-law. *These*—for the next. *Space*—time. *May have drawn*—will have been able to bring. *Neighbouring gentlemen*—either (1) neighbours ; or (2) a double enallage for 'gentle (=noble) neighbours (=kinsmen)'.

Lines 91—105. *A shorter time &c.*—i.e. I shall join you before a fortnight. *In my conduct*—under my escort. *Steal*—slip away in secret. *And take no leave*—without a formal farewell. *For*—for otherwise. *A world of water*—an ocean of tears. *Upon the parting &c.*—when you take leave of your wives. *Methinks*—it seems to me that. *Moiety*—share, portion. Strictly = half. Hotspur has been studying the map and comparing the three shares. *Burton*—Burton-upon-Trent ; a town in Staffordshire, then famous for its beer. *In quantity . . . yours*—is smaller in size than the share of either of you. *This river*—the Trent. *Comes me cranking in*—winds sharply northwards into my land. *Comes*—flows. *Me*—to my loss. Dative of interest (here, disadvantage) ; not ethic dative. *Cranking*—turning and twisting ; zigzagging. *In*—northwards into my land. CONSTRUCTION : and cuts me a huge half-moon, a monstrous cantle out from &c. *Cuts me*—takes to my loss. *Me*—see on last line. *The best &c.*—i.e. Lincolnshire and parts of Nottinghamshire and Leicestershire—mostly rich pasture-lands in those days. The Trent flows south-east to a point just beyond Burton, and then abruptly turns to the north-east. Had it flowed straight, Hotspur's share would have been larger. *A huge half-moon*—a very large slice shaped like a semicircle. *Monstrous*—enormous. *Cantle*—piece, part. *Strictly, a corner piece, a piece broken off from a corner. [The Quartos read 'scantle', which also means 'piece']. *Out from*—away from. *The current*—i.e. of the Trent. *In this place*—at Burton. †*Dammed up*—blocked up with a dam (i.e. barrier or

* Old French *chantel* (=a piece), from Latin *cantellus*, diminutive of *cantus*, a corner.

† Hotspur is believed to have actually attempted to change the course of the Trent. Remains of an ancient dam and traces

embankment). *Smug*—(of a person) neatly dressed, spruce; (hence, of a river) having a smooth 'current, flowing quietly. [Herford interprets 'smug' as 'glassy']. *Silver*—of silvery appearance; bright, gleaming. *Shall run*—will be made to flow. *Fair and evenly*—(1) in a clear and straight course; (2) so as to make a just and impartial partition of the country. [The suffix -ly is to be supplied after 'fair' from 'evenly'. Cf. 'apt and willingly' (*Twelfth Night*) and 'look fresh and merrily' (*Richard II*). Similarly, the genitive or superlative inflection was often added only to the second of two nouns or adjectives connected by 'and']. *It shall not . . . indent*—it will not be allowed to take a bend that brings it so far north. *Deep*—extending far. *Indent*—indentation; inward bend (from the point of view of Hotspur). *Rob*—deprive. *Rich*—fertile. *Bottom*—low-lying land, valley.

Lines 106—120. *Doth*—does actually wind. *Yea*—I admit it. Mortimer replies to Hotspur, ignoring Glendower's bumptious interruption. *But*—although what you say is true. *He*—the Trent. *Bears his course*—directs its current. *Runs me up*—flows on to my disadvantage. For 'me', cf. ll. 98-99 above. 'Up' combines the ideas of 'movement towards source' and 'hostility'. *With like . . . side*—making a similar encroachment in the opposite direction (i.e. the south). Before reaching Burton, the Trent takes a southerly dive; but this dive is by no means 'similar' to its northerly indentation below Burton. [The rebel leaders are all armchair politicians. They must have the Trent as the boundary between the contemplated kingdoms of Hotspur and Mortimer. They would rather turn the course of that river than choose another boundary]. *Advantage*—advance, encroachment. *Gelding the opposed continent* despoiling the land on its opposite (i.e. southern) bank. [*Geld*=castrate; figuratively, 'deprive of an essential part'. The word implies that the area lost to Mortimer is valuable, and thus contains his reply to

of an old river-bed are still to be seen at Willington (Arden Edition).

'rob me of so *rich* a bottom']. *Opposed*—opposite ; cf. l. i. 9. **Continent*—whatever *contains* (i.e. borders, or is contiguous) ; the adjacent tract of land. *As much*—to the same extent. Mortimer is trying to bamboozle Hotspur into accepting an unfair arrangement. The rebel leaders do not mean to be fair to one another. *Other side*—northern bank. *Charge*—cost, expense. *Trench him*—turn the river into another *trench* (=channel) ; divert its course along a new channel. *Here*—from this point. He places his finger on the map. *Win this cape of land*—recover (for Hotspur) this tract of land ('the monstrous cantle') that, under the present arrangement, projects into his territories. *He runs*—the river flows. *Have it so*—have the river 'trenched'. *Nor you shall not*—The two negatives emphasize each other. *Say me nay*—object to my proposal. Hotspur and Glendower are so full of self-conceit, each in his own way, that it is impossible for them to co-operate in any serious undertaking. *Let me not understand you*—i.e. don't you dare say it to my face.

Lines 121—140. *Speak English*—Glendower misses the point of Hotspur's warning. He takes it as a gibe at his command of the English language. *Lord*—formal and slightly contemptuous. *Trained up &c.*—According to Holinshed, Glendower had served Richard II at Flint Castle and was also squire to Henry IV before the latter became king. *In the English Court*—with those who waited on the English king. *Framed*—composed. *To the harp*—for being sung to the accompaniment of the harp (a stringed instrument formerly popular among Celtic people). *Many an English ditty*—many songs in English. [The idea is, not that he set to music verses written by others, but that he himself composed the songs]. *Ditty*—words of a song. *Lovely well*—beautifully well ; with great credit. [*Lovely*=lovelily]. *Gave the tongue*—enriched the English language with. *A help-*

* 'Continent' is often equivalent to 'bank' (of a river) from Latin *continere*, to hold in, to enclose. But here the sense of *continere* is 'to border', as in Horace's *parum locuples continente ripa* ('not rich enough with the adjoining shore').

embrace ornament—something that is not merely decorative spirit also useful ; i.e. lyric poetry, which, apart from its use in song, has a merit of its own. Welsh lyrics are of earlier date than English lyrics ; and even in the 14th century the Glamorganshire minnesinger, Dafydd ap Gwilym, wrote many remarkable lyrical odes. [Another interpretation of 'Gave the tongue a helpful ornament' is 'by setting the songs to music, by furnishing them with a graceful musical accompaniment, I helped the voice ('tongue'), which otherwise would have merely recited the poem' (Collins, Moorman, the Arden Editors)]. *A virtue &c.*—which is an accomplishment you cannot lay any claim to. *Of it*—that I cannot compose verse. *With all my heart*—sincerely. *Had rather be*—would sooner be. *Than one*—than be one. *These same metre ballad-mongers*—those who compose in doggerel verse street-songs of the kind you claim to have written. 'These same' is depreciatory. **Metre*—composed in metre, i.e. in rhyme or ballad measure ; having metre as its sole poetical merit. Used as an adjective ; qualifies 'ballad'. *Ballad-mongers*—(contemptuous for) writer of ballads. [In 1597 minstrels were by law classed among vagabonds]. *I had rather hear &c.*—i.e. I can better tolerate the harshest noises than the recital of affected poetry. *Candlestick*—candlestick. A dialect word. *Turned*—being shaped on a turn (i.e. lathe). The object to be shaped is made to revolve by means of a cord (or belt) while a tool is held to it. †When the article is of metal, a harsh noise is produced. *Dry*—ungreased. *Grate*—jar ; make a harsh, scraping noise. *Axle-tree*—cross-bar connecting the wheels (of a carriage). ‡*Would set . . . edge*—would not induce a grating sensation in my teeth ; would not rouse in me a physical sensation of discomfort and disgust (by sending a shock through my nerves).

* The Arden Editors quote Campion : 'that vulgar and easy kind of poesy which is now in use . . . which we abusively call rhyme and meter'.

† The noise made by the candlestick-turners of Lothbury (London) made the locality notorious.

‡ 'The fathers have eaten sour grapes, and the children's teeth are set on edge' (*Ezekiel*, xviii. 2). Also *Jeremiah*, xxxi. 29.

Nothing—adverbial accusative. *Nothing so much*—cf. no means so much. The second 'nothing' repeats and resumes the first. **Mincing poetry*—either (1) affectedly dainty or elegant poetry; or (2) poetry with an unnatural staccato rhythm. To 'mince' is to trip daintily, to walk in an affected, unnatural manner, by taking short steps. 'Tis like *nag*—the rhythm of ballad verse of this kind is as devoid of natural grace as the pace of a sorry jade that, urged beyond its powers, jogs on with painful effort. *Gait*—manner of walking. *Shuffling*—walking without properly lifting its feet; dragging its feet along. *Nag*—poor, inferior kind of horse. *Come, &c.*—Glendower gives in whimsically. He does not understand Hotspur, and does not feel equal to a tussle with him. *Trent turned*—the course of the Trent diverted. *I do not care*—Where his vanity is not at stake, Hotspur is generous. *In the way of bargain*—when it is a question of settling the terms of an agreement. *Cavil hair*—quarrel over the minutest of details; insist on scrupulous fairness in every point, however trivial. *Cavil*—quarrel, find fault. *On*—over, in regard to. *A hair*—the type of something slight or unimportant. *Drawn*—drawn up; written out. *Be gone*—set out.

Lines 141—163. *Fair*—brightly, or auspiciously. *Away*—go away. *Haste the writer*—hurry up the scribe who is writing the indentures. *Withal*—also, at the same time. *Break with your wives of*—broach to your wives the subject of; inform your wives of. *So much he doteth on*—she is so excessively fond of. *Cross*—contradict; annoy by contradicting. *I cannot choose*—I have no alternative; I cannot help it. *Sometime*—at times. *Angers me with*—rouses my anger by. *Moldwarp*—(dialectal for) mole; literally, earth-thrower. *Dreamer*—one who saw (false) visions. *Merlin*—i.e. Myrddhin, a Welsh bard who is the reputed author of a group of patriotic poems; identified (in some legends) with Merlin, the enchanter of the Arthurian romances. *Prophecies*—Referring to the three-fold division of England, Holinshed says:—"This was done, as some have said, through a foolish credit [=belief]

* ' walking and mincing as they go' (*Isaiah*, iii. 16).

given to a vain [=false] prophecy, as though King Henry was the moldwarp, cursed of God's own mouth, and they three were the dragon, the lion, and the wolf, which [=who] should divide this realm between them. Such is the deviation [=error] saith Hall [in his *Chronicle*], and not divination of those blind and fantastical dreams of the Welsh prophesiers'. This prophecy was attributed to Merlin, as is seen in *The Mirror for Magistrates*. Hotspur (like Shakspeare himself) did not believe in these tales. *Dragon*—an imaginary monster—beast, bird, and reptile combined. **Finless fish*—such as has never been seen. *Clip-winged*—having its wings *clipped* (i.e. cut short or obtuse). *Griffin*—a mythical animal, half eagle and half lion. *Moulten*—that had *moulted* (i.e. cast its feathers). Irregular strong past participle passive from 'moult'. †*Couching*—lying down (with the breast towards the earth and head raised). *Ramping*—rearing itself up (but having one hind paw still on the ground). *Deal*—lot. *Skimble-skamble*—wild, confused, rambling. [A reduplication on 'scamble' to struggle, to scramble]. *Stuff*—gibberish, rigmarole. *Puts me from my faith*—*either* (1) destroys my faith in him (as a colleague); or (2) makes it impossible for me to believe what he says; or (3) 'makes me forget that I am a Christian' (Wright). *I tell you what*—let me tell you something; the truth of the matter is. *Held*—detained. ‡*Several*—different. *Lackeys*—running footmen; here=familiars, i.e. demons attending and obeying him. *Hum*—indicates dissent. *Go to*—expresses incredulity. *Marked him not a word*—did not pay attention to a single word of what he said. *A word*—to the extent of a single word. Adverbial accusative. *Tedious*—annoying, boring. *Tired*—poor.

* Merlin's prophecies included one to the effect that 'the lion's whelps shall be transformed into fishes of the sea'.

† 'Couching' and 'ramping' are parodies of the French 'couchant' and 'rampant', which are technical terms used in heraldry. The dragon and griffin, not to speak of the lion, are heraldic emblems. 'The dragon was the badge of Glendower; the lion was the crest of Percy; and Mortimer was called the *wolf*, from his crest, a white wolf' (French).

‡ There is a long list of the names of devils in R. Scot's *Discoverie of Witchcraft*.

mettle ; jaded. [Not 'exhausted', because the reference must be to a *permanent* quality. The Arden Editors interpret it as 'foundered']. **Railing*—nagging, scolding. *Smoky*—full of smoke ; rendered disagreeable by the presence of smoke. *Live with*—live on ; take no other food than. *Cheese and garlic*—rude fare (such as cheese and garlic, or cheese and onions, was then considered to be). †*Windmill*—cramped house full of noise and bustle (such as a windmill is). Just as 'cheese and garlic' is contrasted with 'cates', so 'windmill' is contrasted with 'summer-house'. *Far*—i.e. I would *far rather* (=much sooner) do it. *Cates*—delicacies, dainty fare. *Him*—Glendower. *Summer-house*—pleasant retreat ; villa ; country house (where the rich spent the summer in those days).

Lines 164—175. *Worthy*—excellent. *Profited*—proficient, adept ; who has made great progress. [*Profit* =make progress, improve ; cf. I. ii. 147]. *Strange*—wonderful. *Concealments*—secret arts ; mysteries. *Wonderous affable*—remarkably courteous. *Bountiful*—generous. *Mines*—gold and silver mines. *India*—then the fabled land of plenty. *Tell you*—i.e. tell you the truth. *Holds respect*—shows great deference to your natural disposition ; knows that you have a quick and impulsive temper, and makes allowance for it. *Temper*—temperament, disposition. *Curbs scope*—restrains himself from yielding even to his natural tendency (to fly into a passion), not to speak of being roused to anger under provocation. *Curbs of*—restrains from. †*Scope*—tendencies, temperament. *Come 'cross his humour*—rub him the wrong way ; irritate him by your behaviour. *Does*—does curb himself. *That alive*—there is no other person living. *Might*—who might. *So*—to such an extent. *Tempted*—provoked. *Without*

* 'A railing wife' and 'a smoky house', together with 'a leaking roof' are proverbial as annoyances (in Welsh and English literature). Chaucer in his *Melibeus* and Langland in his *Piers Plowman* mention them.

† Cf. Ben Jonson :—'My very house turns round with the tumult ! I dwell in a windmill : the perpetual motion is here'

‡ Onions interprets 'scope' as 'object', 'end in view', 'aim'.

. *reproof*—without having *tasted* (=experienced, encountered) dangerous reproof, i.e. without having been rebuked with blows. Hendiadys. *Use it oft*—do it frequently ; get into the habit of irritating him.

Lines 176—190. *You are too wilful-blame*—either (1) you are wilfully blamable ; i.e. you deliberately put yourself in the wrong (by the contempt you show for others) ; or (2) you are to be blamed for being *wilful* (i.e. wrong-headed, obstinately and perversely determined to have your own way). *‘To blame’ (which is the infinitive, used as a gerundive or adjective-equivalent) was in the 16th and 17th centuries written ‘too blame’, ‘blame’ being wrongly taken as an adjective. *Put him . . . patience*—completely exhaust his patience ; make it quite impossible for him to endure you. *Amend this fault*—get rid of this perverse obstinacy. *Show*—indicates. Concessive subjunctive. *Blood*—spirit. [Or ‘blood’ may mean ‘noble lineage’]. *And that’s . . . you*—and *that* (being thought great, courageous, and spirited) is the utmost credit it (your habit of ‘wilfulness’) brings to you. *Dearest*—utmost. A mere intensive here. *Renders you*—bestows on you, bespeaks in you. *Present*—show, reveal. *Harsh rage*—savage disposition that is offensive to others. *Defect of manners*—rudeness, ill breeding. *Government*—self-control. [Or=discretion (Onions)]. *Pride*—aggressively high opinion of oneself for some merit, actual or fancied. *Haughtiness*—disdainful consciousness of superiority arising from birth or station. *Opinion*—arrogance, self-conceit. [Some interpret ‘obstinacy’, ‘opinionatedness’ ; but that is the patent fault itself—not a latent cause of it]. *Disdain*—scornfulness. *Least*—slightest tincture. *Haunting*—if it haunts ; i.e. if it is habitually noticed in. *Loseth men’s hearts*—estranges people’s affections from one ; makes one unpopular. *Loseth*—causes to lose. Cf. ‘This will lose you her love’. *Leaves behind a stain upon the beauty of*—mars the splendour of ; dims the lustre of ; imparts a blemish to. *All*

* Some take ‘too’ as the modern intensive ; but Harrington’s ‘confess that you be *too too blame*’ (quoted by Nares) is against this interpretation, unless the reduplication is intensive.

parts besides—his other (and nobler) qualities. *Beguiling . . . commendation*—robbing them (the parts) of the praise to which they would otherwise be entitled. [Worcester is reproving Hotspur for his self-willed obstinacy. Hotspur is deliberately offensive. Since he has come to Bangor, he has behaved so rudely towards Glendower as to make him lose all patience and become touchy. Hotspur must learn to control himself and must get rid of this defect in his character. It is true that such obstinacy is sometimes considered the mark of a great, valorous, and spirited man—and that is the utmost credit one wins by being obstinate; yet often it also bespeaks an ugly temper, ill breeding, lack of self-control, pride, haughtiness, arrogance, and scornfulness. And these vices are so detestable that even the least suspicion of them seriously damages a nobleman's reputation and alienates popular sympathy from him: they not only tarnish his character as a whole but actually rob him of the public esteem that is his due on account of his noble qualities]. **N. B.** Clarke comments:—‘How sagely yet simply Shakspeare reads his moral lessons to high as well as to low! And what a wise precept may men of distinguished birth and station derive from this little speech!’ *I am schooled*—I have been read a lecture; I stand reprimanded. **Good manners be your speed*—may politeness and correct behaviour (such as you advise me to practise) bring you success. Hotspur is speaking ironically: he believes in his sword, not in suave speech. *And—so.*

Lines 191—210. *This*—explained in the next line. *Deadly*—extreme. *Spite*—malice of fortune. *Part with*—part from. *She'll to the wars*—she will go to the wars, become a soldier. *Aunt Percy*—The Edmund Mortimer who married Glendower's daughter is Lady Percy's brother and has been so far described as such. But here he is confused with his nephew, the fifth Earl of March, who was heir to the throne (I. iii. 145-6). *In your conduct*—See on l. 92 above. *Stage Direction*—*The same*

* ‘Speed’ means ‘success-granting power’. Cf. ‘Hercules be thy speed’, ‘St. Nicholas be thy speed’, &c.

—the same language. *Desperate here*—utterly unreasonable, incorrigible, on this point. *Peevish*—perverse, refractory. *Self-willed*—obstinate. *Harlotry*—silly wench ; baggage. A term of affectionate abuse here ; literally =harlot. *That no persuasion . . . upon*—who cannot be prevailed upon by any amount of argument and inducement. *Do good upon*—prevail upon, bring to her senses. CONSTRUCTION:—I am too perfect in that pretty Welsh &c. *That pretty Welsh &c.*—I am only too proficient in that beautiful language of tears—those tears which are flowing down from your swimming eyes. *That pretty Welsh*—those speaking tears. [Mortimer does not understand the language she speaks ; but he understands the meaning of her looks, and is so well read in the language of tears that he himself almost breaks into sobs]. Perhaps there is a suggestion that tears come more easily to a Welsh lady's eyes. *Swelling heavens*—tear-filled eyes. [The colour of her eyes was sky-blue ; and tears poured down from them as rain pours down from the heavens]. *Perfect*—proficient. *But for shame*—were it not that it would be disgraceful (for a man to weep). **In such a parley*—in a conversation of this kind, i.e. one in which looks, not words, are exchanged. *Should I answer thee*—I would be sure to follow suit, to weep as you are doing. *That's a feeling disputation*—to understand the meaning of each other's kisses is to carry on a conversation in which tender feelings are exchanged, though no words are spoken, and in which lip feels the touch of lip, though mind does not communicate with mind. *Feeling*—(1) †heartfelt ; (2) carried on through the sense of *feeling*, i.e. by touch. *Disputation*—conversation, discourse. *But*—although we can converse in the language of looks, tears, and kisses. *Be a truant*—leave your side (like a boy who stays away from school). *Thy tongue*—your voice. *Ditties*—See on l. 124 above. *Highly penned*—written in a high style ; the diction of which is high-flown. *Summer's*—summery ;

* 'Parley' (from French *parler*, to speak) is the discussion of terms with an enemy—often in a foreign tongue.

† This passive sense of 'feeling' is common in Shakspeare.

cool and delightful in summer. Genitive of description. **With ravishing division*—with exquisite decorations and embellishments ; with charming execution of rapid melodic passages, in which each of a succession of long notes is *divided* (=split) into several short ones. *To her lute*—to the accompaniment of her lute. Perhaps a compliment to Queen Elizabeth, who played on the lute. *Nay*—i.e. don't get moved yourself. *Melt*—weaken ; become mawkish. *Run mad*—become uncontrollable.

Lines 211—220. *I am this*—I do not understand a word of what she says. *In this*—in understanding Welsh. **CONSTRUCTION:** She bids you lay you (=yourself) down and crown the god of sleep on your eyelids. *Wanton*—soft, luxurious. *Rushes*—marsh plants with slender pith-filled stems, formerly strewn over the floor and used in place of carpets. The stage was then strewn with rushes. *Lay you*—lie. *On your eyelids sleep*—invest with full regal powers the god of sleep as he sits on the throne of your eyelids ; give sleep full sway over your eyelids, i.e. lull you into a sleepiness that will cause your eyes to close. *Crown*—instal as king. *Charming heaviness*—soothing, as if by a magic incantation, your sense-activities into an agreeable languor. *Charming*—bringing under a magic spell. *Your blood*—the activities of your sense-organs (metonymy). *Heaviness*—drowsiness. *Making sleep &c.*—plunging you into a state in which you will be neither awake nor asleep in the same manner as twilight one hour before daybreak is neither day nor night. [Johnson's ingenious interpretation is—'She will lull you by her song into soft tranquillity, in which you shall be so near sleep as to be free from perturbation, and so much awake as to be sensible of pleasure ; a state partaking of sleep and wakefulness, as the twilight of night and day']. *Making such difference*—establishing such a distinction. *Wake*—the state of being awake. A noun here. *The hour*—at the

* Naylor defines 'division' as 'roughly a brilliant passage of short notes, which is founded essentially on a much simpler passage of long notes'. The term was often applied to all variations on an air or to all elaborate, ornamental passages.

hour. Adverbial accusative. *The heavenly-harnessed team*—the four horses that Helios, the sun-god, yoked to the chariot in which he daily traversed the heavens from east to west ; (metaphorical for) the sun. *Begins &c.*—(of the sun-god) begins his glorious state journey from the eastern horizon ; (of the sun) rises gloriously from the east and illuminates earth and sky. *Golden*—The sun's rays are golden ; and kings ride in gilded coaches on ceremonial occasions. *Progress*—state journey undertaken by a sovereign.

Lines 221—244. *With all my heart*—most gladly. *By that time*—while she is singing. *Book*—deed ; the indentures. A bulky legal manuscript was often called a 'book'. *Hang in the air*—float in space. Glendower refers to 'spirit musicians'. Aerial music was often a part of dramatic representations in those days. *A thousand leagues*—very far up. *And*—but. *Straight*—at once (at Glendower's command). *Attend*—listen (to the music). *Perfect in lying down*—quite proficient in lying down (with a mischievous quibble on the other sense of 'quite ready to submit abjectly', Lady Percy being wholly dominated by her husband). 'Hotspur's parody makes us turn abruptly from the delicate sentiment and lyricism of the Celtic nature to the studied coldness of the Saxon temper, which conceals strong feeling beneath outward indifference to emotion' (Moorman). *Giddy goose*—light-headed fool. *Now*—since the spirit musicians of Glendower have actually begun to play. *Understands Welsh*—understands the Welsh language (for these spirit musicians have come in response to Glendower's summons). The 'spirit music' is a stage trick : Hotspur is ridiculing Glendower's pretensions to control of the spirit world. *'Tis no marvel*—(since he understands Welsh) it is not surprising that. *Humorous*—capricious ; liable to sudden changes of temper (such as Welshmen are). *Then*—Hotspur means that the Devil is 'humorous' because he knows Welsh. *Lady Percy connects the last two lines of his speech and takes him to have said that the Devil is a good musician

* According to the punctuation in the later quartos (a full stop after 'Welsh', and a comma after 'humorous'), this would be the actual sense of Hotspur's words.

because he is 'humorous'. *Governed by*—subject to. *Lie still*—be quiet. **Thief*—a term of affectionate reproach. 'How well this playful rebuke of his fond wife serves to indicate Hotspur's restlessness ; half conjugal caress, half petulance!' (Clarke). *Lady, my brach*—'Brach' is a hunting bitch, and 'Lady' a name often given to such a bitch. *Howl in Irish*—howl unmelodiously. *Be still*—hold your tongue. *Neither*—I will not be still either ; I neither like to have my head broken nor to hold my tongue. †'Tis—it (=being still) is. *A woman's fault*—a characteristic defect of women (and so unworthy of a man). This is Hotspur's 'bantering way of telling his wife that her sex will neither hear reason nor be silent' (Clarke). According to Hudson, Hotspur's words are 'probably a sort of disguised or ironical compliment ; that he cannot be still while he has his wife to talk to, or cannot listen to the singing while she keeps him talking'. *God help thee*—for Glendower is sure to break your head, when he finds you so scornful of his musical entertainment. *To bed*—Hotspur completes his wife's sentence in a different way. *What's that*—what did you say. *Peace! she sings*—Hotspur avoids repeating his roguish remark. 'Here the restless Hotspur shows himself the gentleman in feeling as well as in good breeding ; with all his slight care for music, and his impatience of character, he at once bids and observes silence when the lady begins to sing' (Clarke).

Lines 245—265. *I'll too*—I want to hear your song also. *In good sooth*—truly, indeed. †*Heart*—a term of endearment ; not an oath. *Comfit-maker*—confectioner. [A 'comfit' is a sugar-plum, or a candied sweetmeat]. A confectioner's wife was then the type of a vulgar tradeswoman. *Mend me*—make my soul better. Hotspur is tilting heavily at the practice of constantly

* The word means 'wretch'.

† According to the Arden Editors, the 'woman's fault' to which Hotspur refers is that of 'appearing indifferent to the thing she desires'.

‡ Cf. 'Awake, dear heart, awake, thou hast slept well' (*Tempest*).

repeating pious and meaningless oaths. These oaths were dubbed 'city words' (i.e. words used by common tradespeople) and avoided by the upper classes. *Givest . . . oaths*—'confirm your oaths in such soft terms. The "surety" of an oath is that which is sworn by' (Collins). *Such sarcenet surety*—such feeble surety as the wife of a city mercer might give. *Sarcenet*—as soft as sarsenet. 'Sarcenet' (or sarsenet) is a fine soft silk material—a thin kind of taffeta. Originally made by the Saracens; whence the name. *Thou walkedst . . . Finsbury*—you were a city tradesman's wife and had never been further out of London than Finsbury. Hotspur voices the scorn in which the aristocrats of Shakspeare's day held trade as a profession and the cockney as a class. *Walk'dst*—Pope's emendation of the 'walk'st' of the Quartos and Folios. *Finsbury*—Finsbury Fields was one of the favourite pleasure-resorts of the London citizens in Elizabeth's time. The London trainbands drilled and archers practised there. Fairs were also held there. But the place had been reclaimed from the marsh of Moorfields only in the sixteenth century; and Hotspur's mention of it is an anachronism. *Me*—if you want to impress me. Dative of interest. *Like a lady*—Ladies (=women of noble birth) were in those days given to swearing. Queen Elizabeth is reported to have been in the habit of swearing vigorously. *Mouth-filling*—orotund, sonorous. *Protest of pepper-gingerbread*—protestations as are made by petty shopkeepers who deal in coarse, peppered gingerbread; feeble-hot oaths. *Velvet guards and Sunday-citizens*—the citizens' wives who wear fine dresses with velvet trimmings and the citizens of London who come out in their Sunday clothes. For the metonymy, cf. 'blue-caps' (II. iv. 347). *Guards*—facings or trimmings on a garment. [*Velvet-guards*='citizens and their wives' (Arden Edition). *Sunday-citizens*='citizens and their wives wearing their best clothes and airing their Sunday manners' (Arden Edition). '“Citizen” frequently means a citizen's wife' (Arden Edition)]. *'Tis the next way &c.*—As a joke Hotspur urges his wife to sing. But when she stubbornly refuses, he supports her decision on the ground that to sing is almost to degrade oneself to the

level of a tailor or a trainer of song-birds. 'Tis—to be able to sing is. *The next way*—the quickest way ; the next step. Cf. II. i. 9. *Turn tailor*—become a tailor. Tailors, like weavers, sang at their work : but, instead of psalms, they sang part-songs and ludicrous catches. *Red-breast teacher*—trainer of the robin redbreast ; one who taught tunes to tame robins. [As Hotspur means to be contemptuous and the robin is really a good singer who hardly needs to be taught, Herford thinks that by 'redbreast' the bullfinch may be meant]. *Come in*—come to my room. *Will*—want. *Hot*—ardent. *Is on fire*—is burning, is extremely eager. *By this*—by this time. *Our book is drawn*—our document is ready. *But seal*—only sign and seal. *To horse*—we shall mount our horses.

ACT III, SCENE ii

This Scene takes place on the same day on which the Sheriff goes to the Boar's Head Tavern to arrest Falstaff (Act II, Scene iv).

The Scene is important for two reasons. (1) The King is led to describe the crooked steps by which he won his way to the throne, and to justify Hotspur's references to him as 'the ingrate and canker'd Bolingbroke', 'this vile politician', 'this king of smiles', 'this fawning greyhound'; &c. (2) Prince Henry returns to his senses at the call of duty, and justifies his own estimate of himself. He bids fair to 'falsify men's hopes' and to 'redeem time when men think least he will'.

There is, again, a pointed contrast between the tortuous diplomacy and sickening self-complacency of the distrustful and hypocritical King on the one hand and the transparent candour and attractive modesty of the honest and straightforward Prince on the other. The King boasts of the success of his evil designs and wicked methods. But the Prince frankly and promptly admits his faults and failings, and does not even flare up when accused of being his father's 'nearest and dearest enemy': he coolly and emphatically asserts that he will

either rob Hotspur of all his honours or die in the attempt. He does not run Hotspur down, but is confident he will be more than a match for him. His words and manner are so obviously sincere that even the King is led to trust him in the end.

The Prince is here seen for the first time in company other than that of his tavern associates. He makes an exceedingly good impression, being conspicuously frank, manly, self-confident, and at the same time free from arrogance or temper. He knows how to be familiar with Falstaff and Poins as well as to rise to the duties of his birth and station. Henceforward Falstaff's hold on him is slight; and he shows us a better way of 'plucking allegiance from men's hearts' than that adopted by his crafty father.

How far the plans of the rebels have advanced is clear from the speech of Blunt and also from some hints dropped by the King.

For the deviations from Holinshed, see *Introduction*, II G 2, vii & viii (p. xxxv). *The Famous Victories of Henry V* has a similar reconciliation scene. See *Introduction*, p. xxviii, Footnote.

Analysis of the Speeches. *Lines 4—17.* The King says:—'I have in some way offended God, and He means to punish me through you. Otherwise, why should you have such low desires, mix in such vulgar company, and seek such barren pleasures?' *Lines 18—28.* The Prince replies:—'It is true that, misled by youthful impulse, I have been guilty of reprehensible conduct. If I frankly admit my faults, and prove that many of the charges brought against me are false, I hope Your Majesty will take a lenient view of my offences'. *Lines 29—91.* The King continues:—'(1) You have inclinations quite unlike those of your ancestors. You have been replaced in the Privy Council by your younger brother. You are a stranger to the other princes and the Court officials. Everyone is disappointed in you, and anticipates your downfall. (2) If I had behaved like you and made myself cheap, public opinion would have supported Richard II and left me to languish in exile. But I

appeared only rarely before the people, and as a result was admired whenever I appeared. In my dealings with people I was the pink of courtesy and humility ; and naturally they felt drawn towards me, and acclaimed me even in the presence of the King. I kept my distance from the people, and retained their admiration. (3) But Richard II was constantly seen in the company of shallow wits and silly boors, who were allowed to laugh and jeer at him. The people saw so much of him day after day that they got sick of his sight ; and the King, instead of being regarded with awe and admiration, as he should have been, was ignored. (4) Your present position is exactly that of Richard II. Every one is weary of seeing you, except myself'. *Lines 92—93.* The Prince replies :—'I shall reform myself'. *Lines 93—128.* The King continues :—'Richard was then what you now are, and Percy now is what I then was. His claim to the throne is inherently stronger than yours. He has raised the standard of revolt ; and, though hardly older than you, is accepted as leader by elderly peers and bishops. He has won undying fame by vanquishing Douglas, who is the most distinguished warrior in Christendom. He has defeated Douglas thrice, captured him, and now released him, in order to include him among the rebel leaders banded against me. Percy, Northumberland, the Archbishop of York, Douglas, and Mortimer are up in arms. But what is the use of my telling you all this, you who are my nearest and dearest enemy ? Cowardice, low desires, and caprice are likely to drive you into Percy's ranks, where you will fight against me'. *Lines 129—159.* The Prince replies :—'You are doing me a wrong. I have been grossly traduced. I shall regain my reputation by fighting and defeating Percy one day. All the honour that Percy now enjoys will then be transferred to me ; and all the shame that now attaches to me will be transferred to him. I take a solemn vow that either I shall wrest from Percy all his glory the very first time I meet him on the battlefield, or I shall die in the attempt'.

Stage Direction. *Presence-Chamber*—room in which the King receives visitors. *The Palace*—Westminster Palace.

Lines 1—17. *Give us leave*—(a royal euphemism for) take leave of us, i.e. leave us alone for a while. A polite formula of dismissal. [*Leave*=permission (to be alone)]. *Private conference*—private talk. *Presently*—very soon. *Will have it so*—has decided on it (viz. 'That, in his secret . . . scourge for me'). *Displeasing service*—disservice; act that has displeased (=offended) God. 'Service' is work done for a superior, and refers to the medieval idea that kings were the special agents of God. *In his secret doom*—according to an inscrutable decree of his. [*Doom*—judgement, sentence]. *Out of my blood*—from my own offspring. The King refers to the wild life led by the Prince of Wales. *Breed*—raise, produce; cause to arise. *Revengement*—vengeance. He has dethroned and killed his cousin. His son will in turn be the cause of his losing life and throne. *Scourge*—whip or rod for chastising malefactors; (figuratively) any instrument God makes use of for executing his judgments, i.e. punishing sinners. Here Prince Henry is meant. [The King means:—'I seem to have done something that has offended God. I am not sure if, in pursuance of an inscrutable decree of His, He wishes to chastise me through one of my own children, for it looks as if you were born to execute God's vengeance and punishment on me']. *In thy passages of life*—in the passages (=actions, courses) of thy life; by your conduct. Hypallage. 'Passage of life' is the way by which one passes through life (i.e. lives one's life). *Marked for*—marked out as; chosen as the instrument of. [*For*=as]. *Hot*—dire. Suggestive of the fiery pit of Hell. *Rod*—(same as) scourge; chastisement. **Mistreadings*—misdeeds; transgressions. The King's conscience is uneasy: he knows he has treated Richard II unjustly and cruelly. He is so afraid of God's anger that, shrewd judge of men as he is, he wholly misunderstands his own son and feels that Prince Henry is a source of potential danger to

* In the Second Part of this play, Henry IV says:—

God knows, my son,
By what by-paths and indirect crook'd ways
I met this crown.

his life and throne. *Tell me else*—if that is not so, if God has not created you to punish me, explain to me. *Inordinate*—intemperate, disorderly. *Low*—vulgar. *Poor*—petty. *Bare*—paltry. *Lewd*—vile, depraved. Does not mean 'licentious' here. *Mean*—despicable. *Attempts*—pursuits, undertakings; or aims. *Barren*—profitless, dreary. *Rude society*—boorish companions. *Matched withal*—wedded to, joined with. The suggestion is that those desires, pursuits, pleasures, and companions now *match* or suit him. [*Withal*=with]. *Grafted to*—become indissolubly united with (just as a grafted shoot becomes an organic part of the plant into which it is grafted). The suggestion is that the princely character of Hal has become degenerate by contact with 'villainous company'. *Accompany blood*—be found in one who is of such noble birth as you are. Construe 'accompany' with 'can'. *Blood*—parentage, descent. *Hold heart*—be good and noble enough to suit and satisfy a prince. The suggestion is that the desires, pursuits, pleasures, and companions of the Prince should have been of a higher type. *Tell me else princely heart*—Reproaching the Prince of Wales with his unseemly conduct, the King says:—'If God does not mean to make you His instrument for punishing me, can you explain why you, who are a prince by birth, have become addicted to such vicious habits? Why are your inclinations so disorderly and so vulgar? Why are your aims and pursuits so petty, paltry, depraved, and despicable? Why do you seek such vain pleasures and mix in such low society? How is it that you have adopted this disgraceful life, and made it a part of your very nature? How is it that it attracts one of your high birth and station in life, and satisfies the cravings of a prince's heart?'

Lines 18—28. *Please*—may it please. *Would*—wish that. *Quit*—pay off; i.e. clear myself from. *All*—This is the emphatic word. The Prince can readily prove that he is innocent of *some* of the charges brought against him: he wishes he could do so in regard to *all* of them. In other words, he confesses he is guilty of some of the misdeeds of which he is accused. ['As well as' goes with 'quit'; but the insertion of 'as' before 'clear' confuses the

construction. We should have had *either* 'quit with clear excuse as well as' *or* 'quit with as clear excuse as' |. *I am doubtless*—I do not doubt ; I am confident. [A parenthetical clause, which would now have commas before and after it]. *Purge myself of*—exculpate myself from. *I am charged withal*—with which I am charged. **Yet such extenuation true submission*—Asserting that many of the charges brought against him are false, Prince Henry begs his father to pardon him for those to which he pleads guilty. Carried away by his youthful impulses, the Prince has been guilty of reprehensible and disorderly conduct. Some of the charges levelled at him are true, and he frankly acknowledges it. But many of the stories that have been circulated about him and, as is natural, have reached the ears of his father, who occupies the most exalted position in the country, are false and have been invented by fawning flatterers and despicable back-biters, anxious to please the King. The Prince therefore prays that he may be treated with such leniency as will enable him, when he has exposed these libels, to earn pardon for the faults he has really committed. *Yet*—although I am partly to blame. *Extenuation*—mitigation ; lenient view of my offences. *In reproof of*—in the fact that I have disproved. [*Reproof*—refutation]. The construction is 'find in reproof pardon for some things true &c.', i.e. find reproof a means of obtaining pardon for some things true &c. [Other interpretations are :—1. On disproof of, in disproving ('in'=on ; 'find'=obtain). 2. 'In consideration of my being able to disprove' (Wright). 3. 'By way of reproof to' (Arden Edition) ; i.e. by way of discrediting and silencing ('reproof'=rebuke)]. *Tales*—false stories ; calumnies. *Devised*—invented, fabricated. *The ear of greatness*—the ears of exalted personages. †*Pick-thanks*

* The construction is involved. 'Such as' is (as often in Shakspeare) equivalent to 'such that'. 'By' (l. 25) goes with 'devised' (l. 23), the whole of l. 24 being a parenthesis. 'Find' (l. 28) is to be taken with 'I may' (l. 26). The exact sense of the passage depends on the meaning put upon 'in reproof of'.

† Holinshed has :—'Thus were the father and the son reconciled between whom the said pick-thanks had sown division'.

—flatterers, officious parasites. Courtiers, smiling blandly and anxious to please the King in order to *pick* (=earn, get) his *thanks*, are meant. *News mongers*—talebearers, retailers of malicious gossip. *For some things true*—for some true allegations ; for some faults I am really guilty of. Connect with ‘pardon’. *Wherein*—in regard to which. *My youth hath*—I in the wantonness of youth have. *Faulty wandered and irregular*—wandered faultily and irregularly ; strayed from the right path, doing wrong and lawless acts. For ‘irregular’, cf. I. i. 40. *On my true submission*—by making an honest acknowledgement of them. *Submission*—confession.

Lines 29—49. *God pardon thee*—your offences are so serious that it is rather for God than for me to pardon you. An assent to the prayer for pardon that is also a reminder to the Prince of the magnitude of his crimes. *Yet*—although I pray that God will pardon you. *Let me wonder*—you must not think it perverse of me if I *wonder* (=feel shocked). *Affections*—desires, inclinations. *Which do hold ancestors*—which, it cannot be denied, fly off in a direction entirely different from that in which the inclinations of all your ancestors flew ; which are obviously quite different from those of all your ancestors. *Do*—Emphatic. *Hold a wing*—wing their flight, wing the air ; i.e. take a course, reach forward to ideals. [*Wing*=flight (metonymy). The metaphor is from hawking]. *Quite from*—quite away from ; wholly aloof from. *Flight*—i.e. trend of aspirations. *Thy place in council*—your seat in the Privy Council. *Rudely*—by your *rude* (=violent, riotous) conduct. Holinshed relates that the Prince struck Chief Justice Gascoigne for having sent one of his favourites to prison. The Prince was thereupon deprived of the office of President of the Privy Council and banished the Court. This, however, happened, according to Holinshed, after the Battle of Shrewsbury. Shakspeare has antedated the incident to suit his dramatic purposes. *Younger brother*—Thomas, Duke of Clarence, the second son of Henry IV. *Supplied*—filled (as a substitute). *And (thou) art blood*—and, so far as the affections and sympathies (‘hearts’) of all my courtiers and your brother princes are

concerned, you are virtually a stranger. *The hope ruined*—the hopes and expectations people cherished of what you would be at this period of your life (or as king in future) have been dashed to the ground. [*'Hope and expectation'* occurs several times in North's *Plutarch*]. **Thy time*—either (1) your time of life, your youth ; or (2) your age, reign. *The soul fall*—every man in his private thoughts anticipates the future and forms a mental picture of your downfall. *Soul*—private thoughts. †*Do forethink*—realize mentally (before the occurrence takes place). CONSTRUCTION : had I been so lavish of my presence. *Had I been*—if I had been as ready to mix freely with common people as you are. *Lavish of my presence*—generous in offering others the company of my distinguished self ; easy of access. *Common-hackneyed*—vulgarized ; commonplace and ordinary (like a *hackney*). *Eyes*—judgement, estimation. *State company*—so easily accessible to low-born associates that you have no longer any attraction even for them. *Vulgar*—plebeian, belonging to the lower orders. *Opinion*—public opinion ; my reputation in the country. *That crown*—the ladder by which I mounted to the throne ; which was of the greatest help to me in usurping the throne. *Help me to*—help me in getting. Cf. II. ii. 39. See Historical Introduction, Par. 2. *Had still possession*—would have gone on staunchly supporting Richard II, who was in actual possession of the crown. *Still*—continually. *Possession*—the possessor ; the man in possession (of the crown). Metonymy. *Left me in reputeless banishment*—allowed me to pine away in disgraceful

* Delius takes 'thy time' to mean 'the age in which you live', i.e. the present generation.

† 'Every' often takes a plural construction even now. Cf. Shakspeare, 'Smooth every passion that rebel' ; and Dickens, 'Give every one their due'. Hence 'every man' might take a plural verb ; but though the subject of 'do forethink' is 'soul', its number is (by attraction) that of the nearest noun 'every man', which is notionally plural. Cf. Shakspeare, 'The fraud of men were ever so' ; and Scott, 'The fore-part of his thighs were also covered'.

exile. **Reputeless*—inglorious, ignominious (because based on a charge of treason). *A fellow likelihood*—an ordinary man who could neither claim importance as he then was nor had any prospect of rising to eminence in future. *Mark*—note. *Likelihood*—promise (of success). *By being*—owing to my being. *Stir*—appear in public. *But like wondered at*—without people gazing at and admiring me as they gaze at and admire a comet. *That*—so that, with the result that. †*This is he*—this is that famous Bolingbroke. [The Roman satirist, Persius, has expressed a similar sentiment:—‘But it is fine to be pointed at with the finger, and to have it said, ‘This is he’].

Lines 50—59. *And then*—His first device was to be seldom seen ; his second, to be humble and polite. *I stole heaven*—(in my dealings with others) I so tactfully put on all the graciousness and benignity attributed to the gods that none suspected me of posing. *Stole*—The word suggests here crafty pretence, not surreptitious removal. *All courtesy*—every form of politeness. *From heaven*—The idea is either that courtesy is an especial attribute of the gods or that it was courtesy such as was extremely gracious and benignant. [Various other interpretations, the first of which is alone tenable, have been suggested:—(1) I was so affable to all that I monopolized their devotion and reverence and thus defrauded Heaven of its worshippers (Malone). (2) ‘I rendered my courtesy more gracious by imbuing it with perpetual references to heaven’ (Clarke). (3) As Prometheus stole fire from heaven and made man with it, so I stole courtesy from heaven and made myself a King with its help (Warburton)]. *And dressed humility*—and (in order to cloak my motives) pretended to be so modest. *Did pluck hearts*—extort homage from men’s hearts ; made men feel loyal and devoted to me, even against their own wishes.

* Or the sense may be ‘offering no opportunities of becoming famous’.

† ‘At pulchrum est digito monstrari, et dicier, hic est!’ (*Satires*, I. 28). Pliny records a similar experience of Demosthenes and of himself.

Loud shouts—Supply 'and' before 'loud'. Whether or not the people wished it, they felt so drawn to Bolingbroke that he was greeted with cheers and acclamations wherever he went. *The crowned King*—Richard II. Bolingbroke was the uncrowned King. *Keep . . . new*—preserve unimpaired the people's faith in the grandeur and charm of my personality (by refusing to be familiar with them, and thus to weaken their high regard for me). 'Fresh and new' is antithetical to 'stale and cheap'. *Robe pontifical*—vestment of a *pontiff* (i.e. bishop), or of the *pontiff* (i.e. Pope), which is worn only during special ceremonies. *Ne'er seen . . . at*—being never seen without being admired, being admired whenever it was seen. The construction is nominative absolute. *My state*—my rank. *Seldom but sumptuous*—being rarely seen, but always seen in its stately grandeur on those rare occasions. 'Seldom' is here an adjective, as in 'seldom pleasure' (*Sonnet*, lii). *Sumptuous*—(of a feast) rich and costly; (of a person's public appearance) majestic and impressive. *Showed like a feast*—was as imposing as a religious festival. The metaphor in 'robe pontifical' is kept up. *Won*—Another reading is 'wan', which is only an archaic spelling of 'won'. *Won . . . solemnity*—acquired the august dignity that is associated with such festivals. *By rareness*—because it was rarely displayed.

Lines 60—73. *The skipping king*—the giddy goat of a King; Richard II. *Skipping*—flighty, desultory-minded. *He*—repeats and resumes 'king'. *Ambled*—made a silly parade of himself. *Literally*, walked affectedly like an ambling horse—which connects it with the children's sport of skipping. *Up and down*—all over the country; or constantly, repeatedly. *With*—in the company of. *Shallow*—i.e. shallow-brained; of weak intellect. **Rash havin wits*—wits who resembled inflammable faggots; persons whose wit flashed out all too readily (i.e. who indulged in jokes on every trivial occasion) but

* Cf. Lyly:—'Bavins will have their flashes, and youth their fancies; the one as soon quenched as the other burnt'. 'Rash havin wits' may also mean 'persons of an excitable and enthusiastic, but at the same time fickle and volatile, turn of mind'. Cf. 'ale-washed wits' in *Henry V*.

also burnt itself out as quickly (i.e. but whose jokes were too flat and senseless to leave an abiding impression). *Rash*—inflammable; easily excited. *Bavin*—brushwood for lighting fires (which soon burns out). Here an adjective = having a quick and short-lived blaze. *Soon kindled and soon burnt*—This explains the metaphor in 'rash bavin wits'. These wits caught fire quickly and burnt out quickly: they were ready with impromptu jokes, but the jokes were insipid. *Carded his state*—debased his high rank (by moving in vulgar society). *Carded*—either (1) mixed with something base, debased by mixing; or (2) thinned away, wore away. [The metaphor in (1) is from carding (i.e. weakening) strong liquor by adding weaker stuff to it and then stirring and mixing the two with a *card*, which was a toothed iron implement. The metaphor in (2) is from 'thinning wool by carding or combing it with a wool-card' (Arden Edition). Ritson interprets 'carded' as 'played away at cards'. Some read '*scarded*', i.e. discarded]. *Mingled fools*—though a king, abased himself so far as to associate intimately with frivolous and excitable fools. **Capering*—acting the goat. *Had his great scorns*—made it possible for them to jeer at him and thus to treat with irreverence the sacred person of the King. *Gave his countenance*—gave his sanction; consented, condescended. *Against his name*—contrary to the dignity of his name; in a manner harmful to his reputation. *Gibing*—scoffing derisively (at him). *Boys*—persons of tender age (and so unfit to be the King's companions). *Stand the push of*—withstand the taunts of; expose himself to the ridicule of. *Beardless*—This word repeats the idea that the companions of Richard II were all of immature age. *Vain*—foolish, silly. *Comparative*—either (1) person who is full of †*comparisons*, i.e. satirical or scoffing similes; or (2) one who compares himself with another; rival, compeer in the exchange of witti-

* Spelt 'capring' in the First Quarto. From Latin *capere*, a lie-goat. The other reading 'carping' means 'taunting, jesting impudently'. 'Capring' suits 'skipping' and 'ambled' better.

† For examples of 'comparisons', cf. II. iv. 235-240. For the second sense of 'comparative', cf. 'Gerrard ever was His full comparative' (Beaumont & Fletcher).

cisms. [Some take 'vain comparative' to mean 'person vain (=conceited) enough to match himself (i.e. measure his wit) against the King']. *Grew streets*—habitually frequented the public streets. *Companion to*—*habitué* of. **Common*—public; where all are free to go. *Enfeoffed popularity*—sold himself, soul and body, to a passion for low company; abandoned himself to intercourse with the common people. †*Enfeoffed himself*—granted himself out as a *feoff* (=fief, or fee-simple estate, i.e. an estate over which the owner had the fullest rights recognized in English law); gave himself in vassalage. ‡*Popularity*—association with the common people; 'plebeian intercourse' (Herford). *That*—with the result that. *Being daily eyes*—being one of whom people saw their fill every day. *Swallowed*—devoured; seen in bulk; seen too often. Catachresis: a word suitable to eating is transferred to seeing; cf. 'sweet sound', 'loud colour'. Supply 'he' (Richard II) before 'being'; as the sentence stands, 'swallowed' is a misattached participle, which seems to qualify 'they', but does not. *They*—the eyes. *Surfeited with honey*—got tired of seeing the King. As honey pleases the palate, so should the sight of the King have pleased men's eyes. But as too much of honey is cloying, so too frequently seeing the King made people hate his sight. *Surfeited*—became *surfeited* (=sated, cloyed). Intransitively used. *Loathe*—detest. *Whereof*—of which. Antecedent is 'sweetness'. §*A little more . . . too much*—a quantity even slightly more than the required

* Cf. 'the common road' and 'common pleasures' in *Julius Caesar*.

† According to Lord Campbell, the metaphor is 'forced and harsh'. But 'enfeoff' here has not the usual meaning of 'invest with a fief': it means 'transfer as a fee-simple estate'. The 'skipping king' is the grantor, the estate granted is 'himself', and 'popularity' is the grantee.

‡ Cf. 'Any retirement, any sequestration, from open haunts of popularity' (*Henry V*). Moorman and Collins take 'popularity' in the current sense of the word. But what Henry IV objects to is, not that Richard II should have tried to win popularity, but that he should have stooped to vulgar company.

§ Note the force and directness of the simple Saxon words used by Shakspeare. Any paraphrase into words of Latin origin becomes heavy.

modicum becomes far too excessive. [A king should appear in public only rarely. If he does so too often, people no longer regard him with awe].

Lines 74—91. *So*—because he had made himself so cheap. *Had occasion to be seen*—had to appear in public in order to perform some state ceremony. *Occasion*—reason. *But as*—no more than. *The cuckoo is in June*—Cuckoos are seen in England from the middle of April to the middle of August. In April and May, it sings very sweetly; but in June its voice becomes hoarse. *Regarded*—i.e. no one paid heed to what he said, when presiding at state ceremonies (just as no one listens attentively to the cuckoo's song in June). *With such eyes &c.*—i.e. in a careless, casual fashion. *Sick*—feeling nausea (after having 'swallowed' the King daily); wearied. *Blunted*—stupefied (as a man is after a heavy dinner); being robbed of their eagerness. *With community*—by the commonness (of the sight); by familiarity. *Afford . . . gaze*—showed no exceptionally intent look. 'Afford' seems to be the past tense, the final *-ed* being omitted, as it often is with verbs ending in *d* or *t*. *Such*—Construe with 'gaze'. *Bent on*—directed towards; turned on. *Sun-like majesty*—a king, who should appear as splendid as the sun. *When it shines . . . eyes*—when the king shows himself in gorgeous array, at rare intervals, to eyes that then wonder at him. *It*—refers to 'majesty'. *But rather*—but on the other hand. Connects 'afford . . . gaze' and 'drowsed &c.' *Drowsed*—looked sleepily, became drowsy. *The subject is the relative pronoun 'as' (l. 77). *Hung their eyelids down*—closed their lids. †*Slept in his face*—were blind to him, even when he was right in front; completely ignored him. *In his face*—(1) when he was before them; (2) in open scorn of him. *Rendered such aspect*—shot back such a cold glance at him. *Rendered*—(in the

* That eyes should hang 'their eyelids' down is somewhat awkward. Wright thinks that 'the subject is changed from the eyes to the spectators'.

† 'Sleep'='remain inactive', 'be blind'; cf. 'Open the King's eyes, that so long have slept upon This bold bad man' (*Henry VIII*).

etymological sense of) gave back. *Cloudy*—with cloudy looks ; gloomy, sullen. *Use*—are in the habit of putting on. *To*—when looking at. *Their adversaries*—persons unfriendly to them. *Being*—qualifies 'as' (l. 77). *Glutted*—satiated. *Gorged*—heavily stuffed. *Full*—crammed full. All the metaphors are from a stomach filled to repletion. Eyes weary of seeing the same sight over and over again are compared to a stomach so loaded with food that it refuses to take in any more. *In that very line*—in the same line with him ; in exactly the same position. See on I. iii. 168 for the metaphor in 'line'. *Thy princely privilege*—the especial advantage you had as a prince. *With vile participation*—either (1) by admitting *the vile* (i.e. your low companions) to a share in it ; or (2) by base companionship, by mixing with the common people ; or (3) by taking part in vile deeds, i.e. by your disgraceful escapades [The first interpretation suits best the meaning of 'participation'; the second has been adopted by all the well-known annotators ; and the third aptly connects the passage with ll. 11-17]. *But is*—that is not. *Aweary*—sick ; surfeited and tired. A poetical and stronger form of 'weary', the *a-* being intensive. *Thy common sight*—the sight of you, which is so common and ordinary. *Save mine*—except my eye. *Which*—antecedent is 'eye', understood after 'mine'. *Doth that*—does that which. *Would do*—do not like it to do. **Make blind . . tenderness*—makes itself blind with tears that are prompted by a foolish sentiment—my affection for you.

Lines 92—105. *I shall be more myself*—I shall behave in a manner more befitting my position as the Prince of Wales. The Prince submits quietly to his father's rebuke. *Thrice*—a mere intensive. †*For all the world*—in every respect ; exactly. *As thou art*—what you are ; a silly good-for-nothing person given to low

* 'Make' is an infinitive (noun-equivalent), in apposition to the demonstrative pronoun 'that'. But is 'blind' a predicate adjective qualifying 'itself' (the construction being 'make itself blind'), or an infinitive governed by 'make' (as in 'make believe') and having 'itself' as its object?

† The construction is 'Richard was then for all the world as &c.'.

pursuits. *To this hour*—up to the present moment—whether or not you will reform ‘hereafter’ is not known. **Then*—when he was king. *From*—coming from. *Set foot*—landed. *Ravenspurgh*—See on I. iii. 248. *Even*—just. *By my sceptre boot*—I can swear it as I am king in this life and also as I hope to be saved in the next ; I can swear it by all I hold dear either in this life or in the next. *To boot*—in addition, besides. *Sceptre*—the staff of royal authority. *He hath more worthy succession*—Hotspur is better entitled to be king than you are. His claim is based on merit, on military prowess he has himself shown, military prowess that is undeniably of a high order. Yours is based on the right of succession, which is no more than a social convention ; and that too is a phantom right in your case, for not only is it derived through a usurper like me but it is also one from which your character disqualifies you. *More worthy*—(in prose) worthier. *Worthy*—legitimate, deserving of recognition. *Interest*—claim, title. *State*—sovereignty. *Thou*—thou hast. *The shadow of succession*—the shadowy (i.e. faint) right of succeeding to your father’s throne. [Hotspur has more of the *substance* of an *inherent right* to the throne than Hal has of the *shadow* of a *conventional right* to it].

N. B. A variant reading is ‘Than thou, the shadow of succession’, where ‘shadow’ is in apposition to ‘thou’. The Arden Editors support this reading and interpret ‘thou, the shadow of succession’ as ‘thou, the shadow of the king to be, of the reigning king’s successor’—‘shadow’ perhaps suggesting that Prince Hal had not the qualities essential in a king, and ‘succession’ standing for ‘successor’, as ‘possession’ for ‘possessor’ (l. 43).

For of &c.—This explains why the King thinks that Hotspur has a claim to the throne. *Of no right*—with no right ; though he has no (legal) right. [*Of*=by reason of]. *Colour like to right*—colourable imitation of a right ; the bare semblance of a right ; the plausible but hollow

* If ‘to this hour’ is taken to mean ‘in relation to the present times’, ‘then’ would mean ‘in relation to the days when he was king’.

pretence of a right. In the English law of pleadings, 'colour' is an apparent or *prima facie* right. *Doth fill realm*—fills country fields situated within my kingdom with armed soldiers. *Harness*—body armour; armed soldiers (metonymy). *In the realm*—within the boundaries of my kingdom. The preparations being made by Douglas in Scotland and by Glendower in Wales are excepted. *Turns head jaws*—turns a rebel and dares to defy the formidable armies of the King. **Turns head against*—turns round and faces; shows a bold opposing front to. *Lion's*—King's. *Armed jaws*—death-dealing armies. [In this sentence, the phrases 'to put one's head into the lion's mouth' (*Psalms*, xxii. 21) and 'the jaws of death' (*Twelfth Night*), both of which suggest a position of extreme danger, have been port-manteau'd together]. *No more in debt to years*—no older. *In debt*—under an obligation. See *Introduction*, II, F iii. (pp. xxxi-xxxii). *Ancient*—aged. *Lords*—e.g. the Earls of Northumberland and Worcester. *Bishops*—e.g. the Archbishop of York, Richard Scroop. †*Bruising arms*—a war undertaken for the purpose of *bruising* (i.e. punishing or chastising me). A simpler interpretation is 'armour that cramps and bruises the wearers'. But this would involve a bathos (after 'bloody battles') and also a syllepsis in the use of 'to'; moreover 'bruise' in Shakspeare generally means 'crush', not 'contuse'.

Lines 106—128. *Never-dying*—everlasting. *Against*—by defeating. *High deeds*—brave exploits. *Hot incursions*—violent raids (into English territory). *Great name in arms*—high reputation as a warrior. ‡*Holds*—singular because 'name', its nearest subject, is singular; or 'holds' may be a dialectal plural. *Holds majority*—clearly excels all other soldiers. *Majority from*—pre-eminence over; superiority to. *And (holds) military title capital*—and is regarded as the supreme military leader. *Capital*—supreme. *Through Christ*—throughout the

* Cf. 'Turn head, and stop pursuit' (*Henry V*). Collins, however, interprets 'brings an army' ('head'=army, as in I. iii. 284).

† Cf. 'He was bruised for our iniquities' (*Isaiah*, I. iii. 5).

‡ Cf. 'Hanging and wiving goes by destiny'.

Christian world. *Acknowledge*—i.e. as Saviour. *Thrice*—Hotspur defeated Douglas at Nesbit and at Homildon Hill. At the Battle of Otterburn (1388), he slew the Douglas of that day ; but the battle ended in a crushing defeat for the English and in the capture of Hotspur. *Mars*—a warrior as formidable as the god of war himself. *In swathling clothes*—in swaddling clothes, wrapped round (like a very young infant) in a long strip of cloth ; i.e. very young. [*'Swathling'* is from *'swathe'*, to bandage]. *Enterprises*—military campaigns. *Discomfited*—defeated. *Taken*—captured. *Once*—i.e. at Homildon Hill. *Enlarged*—released, set at liberty. **Fill up*—swell to its utmost. *Mouth*—bark, bay (of hounds). The rebels are deep-mouthed hounds defying the King. *Deep defiance*—defiant rebels who clamour ominously. *Deep*—(of a dog's bark) low-pitched, full-toned. *Fill the mouth up*—make the ominous challenge of the rebels as impressive as possible. *Shake throne*—stir up civil war that threatens to rob me of my kingdom. *To this*—to this information. The Prince already knows it and is not as disturbed by it as his father (II. iv. 361). *The Archbishop's Grace of York*—his Grace the Archbishop of York. Cf. 'the King's Majesty'. *Capitulate against us*—draw up articles (*literally*, heads ; Latin *capita*) of agreement among themselves in order to form a league against us. The reference is to the 'indentures tripartite' of III. i. [Some editors take the reference to be to a list of grievances that the rebels, according to Holinshed, submitted to the King. They interpret 'draw up under proper headings (*capita*) a list of grievances'. But, though the King accuses the rebels of publicly proclaiming their grievances (V. i. 72), he sends Blunt 'to know the nature of their griefs' (IV. iii. 41-2) and himself asks Worcester about them (V. i. 27)]. *Capitulate*—confederate. *Are up*—are up in arms ; are engaged in active rebellion. *Wherefore*—to what end. *Which*—who. Antecedent is 'thee'. *Dearest*—bitterest, deadliest ; that costs me most dear. With quibble on the sense of 'best-loved'. [Or perhaps

* According to the Arden Editors, 'the metaphor is perhaps from 'filling up' or making up a full complement of musicians'.

the whole phrase is a sarcastic 'adaptation from "nearest and dearest friend"' (Arden Edition)]. *Thou*—strictly, this should be 'thee'; but in resumptive clauses the nominative is often used for the accusative. *Like*—likely. *Vassal*—slavish, cowardly. *Base inclination*—low desires. *The start of spleen*—a sudden fit of waywardness. [Or 'spleen' may mean 'anger']. *Under Percy's pay*—under Percy and for the sake of money offered by Percy. The King hits hard and hurts deep; but Prince Hal, conscious of his own faults, controls himself magnificently. *Dog his heels*—walk close behind him (like a dog); become his obsequious flatterer. *Curtsy at his frowns*—crouch in fear or servility when he is displeased. Or perhaps the sense is 'submit servilely to his reproaches'. [A woman is said to 'curtsy' when she respectfully salutes a superior by bending her knees and slightly lowering her body]. *To show*—in order to show. *Degenerate*—abnormally depraved. The King suggests that the Prince would not only behave meanly and vilely but also enjoy doing so.

Lines 129—141. *You shall not*—you will not, I assure you. *Find it so*—find me such a wretch as you take me to be. *God forgive them &c.*—i.e. those who have poisoned your mind against me have told you monstrous lies, for which may God forgive them. *Them that*—those who. *So much*—to such an extent (as to lead you to think that I might 'fight against you under Percy's pay'). *Swayed*—turned; influenced. *Redeem . . . head*—make up for all the slanders circulated against me by striking Percy down. *Redeem*—atone for. *On Percy's head*—by dealing out condign punishment to Percy. *In the closing*—at the close. *Glorious day*—day distinguished by my glorious deeds. *I am your son*—and not a 'degenerate'. **Wear a garment all of blood*—have blood splashed all over my body in such a way that I may be said to have blood as my sole garment. *Stain . . . mask*—so discolour my features with blood that

* Ignoring the pointed suggestion in 'bloody mask', Deighton takes 'all of blood' to mean 'stained from head to foot with the blood of those I have slain'.

I shall seem to be wearing a mask of blood ; have my face thickly coated with blood. **Favours*—features. *Which, washed away*—(latinism for) the washing away of which. *With it*—at the same time. [Without a comma after ‘blood’, ‘which’ seems to refer to both ‘garment’ and ‘mask’. But ‘with it’ suggests that ‘mask’ is the only antecedent, though ‘it’ may be the implied ‘washing away’]. *Scour*—remove. *Shame*—disrepute. *Lights*—grows light, dawns. *Child of honour and renown*—pet darling of honour and renown ; person who has won great honour and fame. *All-praised*—praised by all. *Your unthought-of*—either (1) who is thought nothing of by you, of whom you have so poor an opinion (‘your’ being a possessive adjective and equivalent to a subjective genitive) ; or (2) of whom people have a notoriously poor esteem (‘your’ being an indefinite adjective and colloquial expletive as in II. iv. 71). *Chance*—happen.

Lines 142—161. *For every honour &c.*—An example of anacoluthon. The construction is begun in one way and completed in another, the idea in ‘every honour’ being repeated in ‘glorious deeds’ (l. 146). [Several editors, however, take the parenthetical ‘would they . . . redoubled’ as the main clause and explain ‘as’ as=‘as for’]. *Sitting on his helm*—with which he is adorned. *Helm*—helmet. The reference is to the practice of wearing the crests of conquered foes on one’s helmet. *Would*—I wish. *They*—plural, although it refers to ‘every honour’. Cf. ‘God send every one *their* heart’s desire’. CONSTRUCTION : and (I would that) my shames (were) redoubled on my head. Hal wishes that Hotspur were much more distinguished, and that he himself were much more disreputable. *This northern youth*—Hotspur, whose home is in the north of England.

* For this sense of the plural ‘favours’, cf. *King Lear*, III. vii. 40. Steevens interprets ‘favours’ as decorations (e.g. scarves or gloves) usually worn by knights in their helmets, which were often dipped in the blood of a conquered foe (and were originally love tokens). Heywood has :

Aruns, these crimson favours, for thy sake,
I’ll wear upon my forehead, mask’d with blood.

See V. iv. 96 below.

Exchange indignities—yield up to me (when I defeat him) the reputation he has won by his heroic deeds and take in return the disgrace that clings to my name. *Indignities*—unworthy traits. *Percy is but behalf*—Prince Hal has assured the King that he will one day strip Hotspur of his honours and transfer to him his own shame. He now declares that Hotspur is no more than an agent of his, who goes on winning laurels on the battlefield just as a merchant's agent buys and collects goods from the markets. When he meets and defeats Hotspur, he will wrest those laurels from him, just as naturally as the merchant takes over from his agent the goods bought on his account. *Factor*—agent ; buyer who makes purchases for a merchant. *To engross up glorious deeds*—for the purpose of winning as many military distinctions as he can. *Engross up*—get together ; buy up in large quantities, corner. *On my behalf*—for my benefit. *Call him account*—demand so precise a statement of accounts from him ; i.e. show myself so decidedly superior to him as a soldier. The metaphor of an agent is kept up. *Shall*—will be compelled to. *Render every glory up*—hand over to me every distinction he has earned ; i.e. when I defeat Hotspur and make him yield to me, I shall acquire all the glory that is his now. *The slightest time*—either (1) the least of all the honours he has won during his whole life ('time'=life-time, life) ; or (2) 'the most trifling honour done him by his contemporaries' (Herford), 'time' being=age in which one lives, society. *Or*—or else ; or if he does not submit full accounts, i.e. if he resists. *I will tear &c.*—I shall kill him in an open fight, and thus wrest his glorious reputation from him. *This*—The chief points in the Prince's speech are :—(1) I am not so cowardly or mean as you have been told. (2) One day I shall meet and fight Hotspur ; and, when at the end of the fight I wash the blood from my person, I shall also wash away my present dishonour. (3) I shall then exchange my indignities for his honours ; and so I wish that both the indignities and the honours were multiplied. (4) Though Percy is earning distinction after distinction, he is doing so only for my benefit ; he shall have to transfer them to me, when

I confront him and call upon him to do so. (5) If he resists, I shall kill him. *The which perform*—and if God pleases that I shall *perform* (=carry out) this promise. *The which*—more emphatic than 'which'. *Beseech*—implore that. *Salve intemperance*—pardon the vices, due to lack of self-control, that have become ingrained in me (and thus enable me to get rid of them). *Salve*—apply a *salve* (=healing ointment) to; heal (by overlooking them and pardoning me). *Long-grown*—inveterate. *Intemperance*—intemperateness, reckless indulgence of the lower appetites. [The folio reading is 'intemperature', which means the same]. *If not*—if it does not please God that I shall perform what I have just promised; if I am unable to defeat Hotspur. **The end bands*—I shall welcome death, and by dying release myself from all obligations (including that of redeeming my promise). The Prince means 'Either I shall defeat Hotspur and redeem my promise; or I shall die and be rid of all obligations'. *The end of life*—death. *Cancels*—renders null and void. *Bands*—(a doublet of) bonds; obligations. *Ere*—rather than. *Parcel*—part. *A hundred in this*—the vow you have taken means the death of innumerable rebels (not merely of Hotspur); if you can humiliate Hotspur as you pledge yourself to do, it will be easy for me to quell the rebellion. *Charge and sovereign trust*—a position of authority and supreme trust; i.e. you will be placed in command and have my full confidence. *Herein*—in this campaign.

Lines 162—180. *Thy looks speed*—you seem to be in a great hurry; you look as if you had some very urgent message to deliver. Blunt is flurried, and the King finds for him an excuse for breaking in on his private interview with the Prince of Wales. *Speed*—haste. *So hath speak of*—just as my looks are full of *speed* (=haste), so is the matter I have come to inform you of also *full of speed* [=quickly developing].

* Montaigne, in his *Essays*, has:—'Death, they say, acquits us of all our obligations'. There is also the legal maxim, which Shakspeare probably knew,—*actio personalis moritur cum persona*, 'a personal action dies with the person'.

So hath—is also 'full of speed'; 'hath'=has speed. [An alternative explanation, suggested by the Arden Editors, is that 'hath'=is (on the analogy of the French *il y a*); but the text of the Chaucer passage on which they rely for a parallel is itself disputed]. *Lord Mortimer of Scotland*—Shakspeare means George Dunbar, Earl of Dunbar and of March (in the Scotch peerage), but gives to him the name 'Mortimer', which was the family name of the Earls of March in the English peerage. This George Dunbar, Earl of March, was joint commander with Hotspur at the Battle of Homildon Hill; he also saved the King's life at Shrewsbury. *The eleventh*—Hotspur entered Cheshire on the 9th July. *Mighty*—powerful. *Fearful*—formidable. *Head*—army. *If promises hand*—if all the rebel leaders keep their word and join Hotspur with their followers. *As ever*—i.e. as mighty and as fearful a head as ever. In sentences of this type, the first 'as' is often omitted in Shakspeare. *Offered foul play*—threatened civil war. *With him*—with him set forth. *Advertisement*—information, warning. *We ourselves*—the royal plural. *Meeting*—place of meeting. *Bridgenorth*—a small town in Shropshire, 19 miles south-east of Shrewsbury. The Severn bisects it into 'High Town' and 'Low Town'. *By which account*—according to which arrangement. *Our business* (being) *valued*—if we make due allowance for the delay that will be caused by the work we have yet to do (enlisting soldiers, collecting provisions, &c.). Nominative absolute. *Our general forces*—the whole of our forces. *Our hand business*—we have a great deal to do. *Let's away*—let us depart. *Advantage delay*—unless the conditions that favour success are promptly taken advantage of, they become less and less favourable as time goes on (just as idleness makes a man fat and less efficient). *Advantage*—favourable opportunity. *Him*—himself.

ACT III, SCENE iii

This scene takes place a day after the previous scene. It is the last of the tavern scenes, and it brings the comic

underplot to an end. Henceforth the Prince and Falstaff figure in the main plot.

As in Act II, Scene iv, Falstaff regales us with his inimitable wit. His long sermon on Bardolph's red nose makes Bardolph almost furious. His bewildering replies to the Hostess nearly drives her out of her wits. Called upon to explain how the Prince owed him a thousand pounds, he claims that the Prince's love for him is worth a million. Detected once again in an 'open and palpable lie', he finds no difficulty in wriggling out with the pseudo-biblical argument that as he has more flesh, so he is less to be blamed for his lapse, than Adam. He magnanimously 'forgives' the Hostess, on whom he has sponged, from whom he has borrowed money, and whom he has just slandered and made fun of.

Though Falstaff's wit is on the same plane as before, he appears in this scene in a less favourable light than in the previous tavern scenes. Gambler, wench, cheat, and drunkard he himself admits he has been. He tries to bully the Hostess into setting off her claims against the imaginary loss he has suffered when his pockets were picked. He wants the Prince to rob the Exchequer. He openly regrets he has not a 'fine thief' to help him in his rogueries. He praises the rebels for having provided him with an opportunity for raising money. He objects to the Prince's returning the money taken from the travellers at Gadshill.

Prince Hal, on the other hand, though not above enjoying Falstaff's jokes and lies, appears to have grown more serious. He is more businesslike. He has written three letters, sketched out the next day's programme, and means to ride thirty miles before dinner-time.

Stage Direction :—*Eastcheap, the Boar's Head Tavern*—See on II. iv.

Lines 1—10. *Fallen away*—become lean. *Vilely*—outrageously, excessively. *This last action*—this last robbery we committed (at Gadshill). Falstaff speaks of his robbing exploit as a military officer might of an *action* (=battle) in which he had taken part. *Bate*—decrease; lose weight (or flesh). *Dwindle*—pine away. *Why*—

expresses surprise at recognition of a fact. *Hangs about me*—hangs loose; has become flabby. *Gown*—overall (formerly worn by elderly ladies). *I am withered*—I look dried-up and wrinkled. **Apple-john*—a kind of late apple that will keep for two years, and is considered to be best for cooking or for dessert when it is shrivelled and withered; also known as 'Easter pippin'. So called because it is generally ripe about St. John's day (June 24). *And that*—and do that. *Suddenly*—at once. Cf. I. iii. 294. *In some liking*—in fairly good flesh; fairly plump. †*Liking*—good bodily condition; portly appearance. *Out of heart*—reduced to a poor bodily condition. [Cattle are said to be 'out of heart' when they are in poor condition, and land is 'out of heart' when it is no longer fertile]. *Shortly*—very soon. *What the inside . . . made of*—how the inside of a church looks. *A peppercorn*—something as tiny and shrivelled as the dried berry of black pepper; something as insignificant in bulk as peppercorns are as rental. ‡*A brewer's horse*—as old and worn out as a brewer's horse; a lean and overworked hack. Brewers generally bought old horses that had become unfit for riding, and made them work hard. [Most of Falstaff's words seem to have a double meaning: e.g. 'apple-john' also meant 'apple-squire, pimp'; 'peppercorn', one who was 'peppered', i.e. attacked with syphilis; and 'brewer's horse' was cant for a 'drunkard']. *Company*—companions. *Hath . . . me*—has been the spoiling of me. *Spoil*—ruin.

Lines 11—28. *Fretful*—irritable. *Why*—exactly so. *There is it—that's* the trouble. *Bawdy*—obscene. *Merry*—lively (so that I may not fret). *As virtuously given*—of as virtuous habits. *Given*—addicted. *Gentleman*—Some

* The French name for it is *deux-ans* (i.e. 'two-year').

† Cf. 'Their young ones are in good liking' (*Job*, xxxix. 4); and 'I shall think the worse of fat men, as long as I have an eye to make difference of men's liking' (*Merry Wives*). 'Fat and well-liking' occurs in *Psalm xcii* (*The Book of Common Prayer* version).

‡ Boswell mentions the old joke on the difference between a drunkard and a brewer's house. Both carry liquor: the first in his belly, the second on its back.

amount of profligacy was excusable in a 'gentleman' of those days. *Diced*—Dice-playing was the commonest form of gambling. *Not . . . week*—i.e. daily. Note Falstaff's sly humour. *In a quarter*—By itself this would mean 'once in three months'; but Falstaff adds 'of an hour'. *Payed*—(old form of) paid. *Three or four times*—i.e. only three or four times (though I may have borrowed money on hundreds of occasions). *Well*—virtuously. *In good compass*—within reasonable bounds; without excessive indulgence in any vice. *Live out of all order*—lead a most dissolute life. [*Order*=orderliness, self-discipline]. *Out of all compass*—in an irregular, riotous manner. [*Compass*—limits (of propriety)]. Bardolph purposely applies the phrase to Falstaff's bulk and says that he is 'out of all reasonable compass', i.e. his girth has grown to unmanageable dimensions ['compass' being=circumference, measurement round]. *Amend thy face*—improve the look of your face, i.e. soften its red complexion by drinking less. *Amend my life*—lead a more virtuous life. *Admiral*—flagship, ship that carries the admiral. *Bearest poop*—In a flagship, the lantern ('lanthorn') was placed in the 'poop' (=the highest deck at the stern of a ship) in order that the other ships might easily follow her. *But*—Flagships have their lantern behind them, *but* you carry yours in front. *'Tis*—the lanthorn is. *The Knight of the Burning Lamp*—a hit at the fantastic and ridiculous titles given to characters in the old chivalrous romances. [A play written by Beaumont and Fletcher is for the same reason entitled *The Knight of the Burning Pestle*]. *Why*—a protest at Falstaff's sudden outburst. Falstaff may joke at his own corpulence; but he will not allow Bardolph to do so.

Lines 29—50. *No*—it does not do me any harm; in fact it is useful to me. Ironical. *A Death's-head*—the head of Death figured as a skeleton; a human skull (kept as a reminder of the inevitability of death). *A memento-mori*—an object (a skull or some personal ornament) used as a reminder of death and the shortness and uncertainty of life. 'Memento mori' is Latin for 'remember to die, i.e. you must die'; these words were often engraved below the skull in the death's-

head rings *But I think*—without thinking. *Dives*—(Latin for) rich man ; (hence) the type of a rich man. The word occurs in the Vulgate version of the parable of the rich man and the beggar in *Luke*, ch. xvi. At the door of Dives, the rich man who clothed himself 'in purple and fine linen' and ate sumptuously, there used to lie a beggar named Lazarus, whose body was full of sores and who lived on the crumbs that fell from the rich man's table. When Lazarus died, the angels took him to Abraham's bosom (for he had suffered in life) ; but when Dives died, he was taken to Hades and roasted in hell-fire (for he had lived a luxurious life on earth). **Lived in purple*—always wore purple robes (like a king). *There*—in your face. *He*—Dives. *In his robes*—Bardolph's face is purple. *Any way*—to the slightest extent ; in any respect. *Given*—See on l. 14 above. *By this fire, that's God's angel*—by this fiery-red face, which resembles an angel robed in flame. Cf. *Exodus*, iii. 2 :—'And the angel of the Lord appeared to him in a flame of fire'. [Perhaps a parody of Chapman's 'By this pistol, which is God's angel' (*The Blind Beggar of Alexandria*)]. *Altogether given over*—completely cast off by God ; an out-and-out reprobate, so hardened in sin that there is no hope for you. *Given over*—given up ; 'pronounced incurable' (Onions). *Wert*—would be. *But for*—if it were not for. *The son of utter darkness*—The phrase combines three ideas. 1. 'You would be one whom God has cast out into the outer darkness of hell' ; i.e. 'far from being an angel, you would be a devil'. Cf. *Matthew*, xxiii. 13. 'Utter' is archaic for 'outer'. 2. 'You would be one plunged in complete spiritual darkness'. 'Utter' is 'complete'. 3. 'You would be as dark on the outside as you are inside, i.e. in mind and spirit'. [There is also a pun on 'son' and 'sun', as well as a reference to Satan in 'utter darkness']. *Rannest up Gadshill*—after the robbery. *An ignis fatuus*—a will-o'-the-wisp. *A ball of wildfire*—

* In view of 'in his robes' in the next line, this seems to be the meaning. But 'in purple' means 'in luxury' in a passage in Dekker's *The Seven Deadly Sinnes* ; and the phrase, 'purple and fine linen', which occurs several times in the Bible, is often used to mean 'magnificence and splendour'.

a lump of 'gunpowder rolled up wet and set on fire' (Onions) ; formerly used in warfare, because very difficult to extinguish. 'Wildfire' is now called Greek fire. *Purchase*—purchasing power; value, worth. *There's . . . money*—one can no longer buy anything with money. *Triumph*—public festivity with illuminations. *Bonfire*—'large fire lighted on festive occasions as a sign of rejoicing' (Wyld). So called because bones are said to be the chief fuel formerly used. *In*—that I would have had to spend on. *Links and torches*—Before street-lighting was introduced, respectable persons travelling at night had to hire link-boys or torch-bearers. In 'links' (=torches), the stuff burnt was pitch and tow ; torches proper were sticks of inflammable wood or wood steeped in some inflammable material. *Walking*—qualifies 'me'. *Drunk me*—drunk to my cost. *Lights*—i.e. torches. *As good cheap*—at as cheap a price ; in as good a market ; i.e. for exactly the same money as that spent on buying sack for you. ['Cheap' here is a noun (adverbial accusative), meaning 'state of market, price'. Its original meaning was 'market' (cf. Cheapside, Eastcheap). The phrase 'good cheap' is to be traced to the Middle English *biggen gôd chép*, to buy at a good (i.e. cheap) price. Cf. the similar French phrase, *bon marché*]. *Dearest*—who charges the stiffest prices. *Chandler's*—shop of dealer in candles, oil, &c. *I have maintained fire*—I have kept that face of yours fiery-red by paying for the liquor you have drunk. Excessive drinking *ruddies the complexion of the face. *Maintained*—supported, fed. **Salamander*—a fabulous lizard-like animal supposed to live in fire without being burnt ; here, a facetious description of Bardolph's face, which is fireproof since it lives in an 'everlasting bonfire'. *Any years*—See on II. ii. 15-16. *My face . . belly*—Falstaff has been indulging in a tedious tirade against Bardolph's nose. Bardolph retorts 'I wish my face were in your belly, that you might be sick of it'.

* The *Exodus* passage, already quoted, continues thus :—
'And, behold, the bush burned with fire, and the bush was not consumed'. This is how Falstaff equates Bardolph's face to an angel as well as to a salamander.

This was a proverbial retort, as the Arden Editors prove by quotations. *God-a-mercy*—God have mercy (on me). 'Have' wore out to 'ha' and then to 'a' in the colloquial language. *So*—in that case. *To be heart-burned*—(1) to have my heart burned in the fire of your face, i.e. suffer the torments of hell-fire; (2) to suffer from heartburn (a burning sensation below the region of the heart, really due to hyperacidity of the stomach but formerly believed to indicate heart trouble).

Lines 51—86. *How now*—what brings you here. Falstaff owes the Hostess money. He is afraid she may have come to demand it. So, anticipating her, he so accuses and angers her that she is not only put on the defensive but is also seriously upset. *Dame Partlet the hen*—(jocular term for a) woman; nagging wife. Cf. 'hen-party'. 'Dame' is feminine of 'sir' and means 'Lady'. Partlet or Dame Partlet is the hen in the stories of Reynard the Fox (of which Caxton published a translation) and in Chaucer's *Nun's Priest's Tale*. ['Partlet' was a ruff or neck-band worn by women; it then came to mean a hen, which has a similar ruff of feathers on the neck]. *Man by man*—i.e. searched and inquired of every man individually. *Tithe*—tenth part. *A hair*—trifling thing. *Ye lie*—i.e. when you say that a tithe of hair was never lost in your house before. *Was shaved*—(1) had his hair shaved off (as a practical joke); (2) was swindled, overcharged. *Many a hair*—(1) many of the hairs on his head; (2) much of his temper ('to keep one's hair on' being slang for 'to keep one's temper'). *You are a woman*—with the suggestion that 'lying is therefore inherent and excusable in you'. *Who, I*—The Hostess means to say 'Do you ask me to go', but what she says means 'Am I a woman'. *I defy thee*—'a common expression of defiance with women of Mrs. Quickly's station' (Arden Edition). *God's light*—I swear it by God's light. *Called so*—She means to say 'spoken to in this manner'; but what she says means 'called a woman'. *Know you well enough*—and therefore know what to call you. *Know me*—know me well enough to know that I am not easily gullible. *Pick*—seek occasion for. *Beguile*—cheat. *To your back*—for you to wear. [*To*=for]. *Dowlas*—a coarse kind of

linen. So called because supposed to be manufactured in Daoulas, a town in Brittany (France). *Filthy*—nasty. *Them*—the shirts. **Bolters*—pieces of cloth for *bolting* (i.e. sifting flour from bran) ; sieve-cloths. Falstaff means that the shirts were too coarse to be worn. [In those days the inn hostesses often supplied their guests with linen]. *True*—honest. *Holland*—the shirts were of *holland* (a kind of linen first manufactured in Holland and formerly considered of superior quality). *Ell*—45 inches. Costly shirts were then the fashion ; some, according to Malone, cost ten pounds each. *Here besides*—in addition to this ; cf. 'herewith'. *Diet*—(daily) food ; meals. *By-drinkings*—drinks at odd times ; drinks between meals. *He had his part of it*—Bardolph also had a share of it. *What call you rich*—if Bardolph's gold-red face does not make him rich, what do you mean by rich. *Nose, cheeks*—i.e. the red warts and pimples on his face (which are practically rubies and carbuncles). *A denier*—even the smallest amount of money. A 'denier' is a French coin, the twelfth of a sou ; then worth about one-tenth of an English penny. *Will you make a younker of me*—do you want to gull me as if I were a young novice. *Younker*—youngster, greenhorn ; 'a raw, inexperienced youth, with plenty of means' (Herford). *Take inn*—enjoy myself in my inn just as if I were at home. A proverbial saying, in which 'inn', however, originally meant 'house'. In those days, every man did 'use his inn as his own house' (Harrison). *But I shall have*—without having. *Seal-ring*—ring used for sealing. Generally of no intrinsic value, but often prized as an heirloom. *Forty mark*—A mark was taken to be worth 13s. 4d. *Tell him*—tell Bardolph. †*A Jack*—a young knave. [The knave in a pack of cards is called a 'jack']. **Sneak-cup*—one who *sneaks* from his *cup*, i.e. avoids drinking his proper share of liquor ; (hence) mean-spirited fellow. *An*—if. *Cudgel*—beat with

* 'Bolt' is itself derived from the Old French *bure*, coarse cloth.

† A common term of contempt.

‡ The Arden Editors interpret 'a mean thief who sneaks cups from taverns'.

a stick. *Would*—should. *Say so*—say that my seal-ring is copper.

Stage Direction—*Truncheon*—short club (like that carried by policemen). *Like a fife*—as on a fife, i.e. small shrill flute used in military bands along with the drums. As the Prince and Peto come marching in military uniform, Falstaff tries to complete the picture by pretending to be a fifer.

Lines 87—128. *Is the wind in that door*—is that the way the wind blows ; is that the turn affairs have taken ; is war imminent. Falstaff knew that a civil war was likely, and guesses the rest. [*Door*=quarter]. *March*—i.e. to war. *Newgate fashion*—like prisoners being taken to or from Newgate Jail ; i.e. handcuffed together in pairs. Newgate was the most famous of London prisons : it has now been pulled down. *Doth thy husband*—does your husband do. *List*—listen. *Arras*—See on II. iv. 488. *Bawdy-house*—a house of ill fame. *They pick*—there are people here who pick. *Believe me*—Falstaff knows he will not be believed. *Three or four*—Falstaff pretends to be so well off that he does not remember exactly whether he had three or four bonds. He also throws out a hint that he is lying. *Bonds*—promissory notes ; documents entitling the holder to recovery of a stated sum of money or performance of a stated contract. *Trifle*—thing of nominal value. *Some eight-penny matter*—an article costing something like eight pence (i.e. a trifling sum). [*Eight-penny*=of little value]. *Vilely*—defamingly. *Foul-mouthed*—abusive. *Faith*—reliability. *Truth*—truthfulness. *Womanhood*—being a woman. *Else*—otherwise ; if Falstaff did not say he would cudgel you. *A stewed prune*—either (1) a stewed prune, which is so much praised for its medicinal qualities but actually has none ; or (2) a prostitute. The phrase acquired the second sense because stewed prunes were a favourite dish in brothels. [Perhaps there is a quibble on 'stewed' in the sense of 'cooked over a slow fire' and 'habitually found in stews (i.e. brothels)']. **A drawn fox*—a fox drawn from

* Other suggested interpretations are :—(1) a fox drawn over the ground to leave a scent in order to keep the hounds in exercise

cover (i.e. driven out of its hole) and therefore tricky in its efforts to elude its pursuers. Falstaff means that the lies of the Hostess in reply to his complaint of pocket-picking are like the shifts and feints of a fox driven out into the open. *For womanhood*—in respect of womanliness. The Hostess meant 'I am not a woman, if Falstaff did not threaten to cudgel you (the Prince)'. Falstaff retorts 'you are a virago—hardly a woman'. *Maid Marian to thee*—you are so mannish a woman that, compared to you, even the males who personate Maid Marian in the Morris-dances may claim to be as elegant and refined a lady as the wife of a deputy-alderman. [The point of comparison is not 'respectable character' (Deighton) nor 'chastity' (Moorman), but womanliness as opposed to mannishness]. **Maid Marian*—a burlesque character in the Morris-dances, usually personated by a man or boy (and sometimes by a strumpet) ; a term often applied to an impudent or masculine woman. *Deputy's wife of the ward*—i.e. the deputy-of-the-ward's wife ; the ward deputy's wife. The 'deputy of the ward' was the alderman's deputy, a citizen chosen to act for an alderman, to exercise police authority and to keep the peace within his ward. He was a man of position and respectability ; and his wife would be a lady. [Each sheriff held a Morris-dance in the Midsummer Watches in London]. *Ward*—division of a city (for municipal purposes). *To thee*—compared to you. *Thing*—creature. *A thing to thank God on*—a thing in regard to which God is to be thanked. [*On*=about]. Falstaff wants the Hostess to take his words as a compliment to her ; but he really means that God should be thanked for creating so few women like her. *I am God on*—The Hostess, suspecting that Falstaff has said something uncomplimen-

(this being really a trick played on the hounds) ; (2) a drawn broadsword, 'fox' being the slang term for a sword (because the swords manufactured in Passau, Bavaria, had the design of a running wolf, mistaken for a fox, stamped on it) ; and (3) disembowelled fox. Cf. 'hanged, drawn, and quartered'.

* In the later forms of the Robin Hood legend, 'Maid Marian' is his chaste lady-love ; and, according to one tradition, she was Matilda, daughter of Lord Fitzwater.

tary to her, makes herself ridiculous by contradicting him. *Setting . . . aside*—apart from, in spite of, the fact that you are a knight. *Knave*—(1) scoundrel ; (2) attendant on a knight, menial servant. *Call me so*—What the Hostess intends to say is ‘call me *a thing to thank God on*’. What her words actually mean, in the context, is ‘call me *an honest man’s wife*’. In her indignation, she makes herself ridiculous. *To say otherwise*—if you contradict me. *Say, what beast*—the Hostess is so upset that she cannot understand Falstaff, who himself finds it difficult to silence her. *An otter*—an aquatic mammal with thick fur and a long flattened tail. According to Izaak Walton, learned men were not sure whether it was a fish or a beast. **She’s neither fish nor flesh*—she is neither wholly a fish nor wholly a beast ; i.e. she is full of duplicity. Strictly, ‘she’s neither fish nor flesh’ means ‘she is neither one thing nor another’, by which Falstaff suggests that she is neither an honest and virtuous woman nor a downright cheat and wanton. *Where to have her*—how to deal with her ; what to make of her. [Some interpret ‘in which class—fish or flesh—to place her’]. *Where to have me*—how to cheat me. [*Have*=take in, cheat].

Lines 129—149. *Slanders*—abuses. (*Grossly*—flagrantly. *So he doth you*—he slanders you also. *This other day*—only the other day. *Ought*—(archaic form of) owed. *Jack*—See on l. 84 above. *Be as good as thy word*—act up to your threat ; i.e. cudgel me. *As . . . man*—in so far as you are a man ; if you were another man, without being a prince. *Whelp*—cub. †*The king himself . . . lion*—an echo of the Bible. (That) *my girdle* (may) *break*—that I may be without a *girdle* (=belt) ; (figuratively) that utter disaster may overtake me. In the Bible, the girdle often symbolizes power and

* An old proverb (quoted by Heywood) runs as follows :—‘She is neither fish nor flesh nor good red herring’, i.e. she is like food that is not good either for the monks, or for the laity, or for paupers.

† *Proverbs*, xix. 12 : ‘The king’s wrath is as the roaring of a lion’ and *Proverbs*, xx. 2 : ‘The fear of a king is as the roaring of a lion’.

position, spiritual as well as temporal ; and in the Middle Ages it was regarded as a charm against ill luck. Those who did not wear a girdle were considered utter paupers ; and 'to give up one's girdle' still means 'to be bankrupt'. There is also an ancient proverb 'Ungirt, unblest', i.e. a man without a girdle is one who has lost the favour of God. [Herford, following Steevens, interprets the phrase literally—'an allusion to the phrase "Ungirt, unblest" ; which had a serious reference to the purse then commonly attached to the girdle, but became comic, when applied to a girdle of the vast compass of Falstaff's'].

Lines 150—172. *If it should*—if your girdle should break (in the sense of 'if your waist 'should burst'). *Girdle*—(archaic for) part of the body where the girdle is worn ; waist. *Guts*—entrails. *About*—around. *Midriff*—the diaphragm, the wall of muscle and membrane between the abdomen and the chest. *Charge*—to think that you should charge. Infinitive of exclamation. *Embossed rascal*—swollen, bloated scoundrel. With quibble on the other sense of 'lean and worthless deer foaming at the running, being hotly pursued'. Also an oxymoron in *embossed* (=fat) *rascal* (=lean deer). *Reckonings*—accounts. *Memorandums*—notes. *Make thee long-winded*—prolong your wind. Sugar-candy was given to fighting cocks to improve their wind. *If thy pocket than these*—if there were in your pocket any article more valuable than these *injuries* [= (1) these evidences of the scandalous life you lead ; (2) these articles the loss of which you make a ground of complaint] ; if you have pocketed (i.e. tamely submitted to) any other injuries than the loss of these papers, which merely prove what a rogue you are. 'To pocket an injury (or insult)' is a common phrase ; and from it the prince humorously concludes that the contents of Falstaff's pocket were 'injuries'. *Other but*—other than. *And yet*—and although you have lost only 'injuries' (=articles damaging to your reputation). *Stand to it*—stick to your complaint (that you have been robbed of bonds). *Pocket up wrong*—quietly submit to the (nominal) wrong of having your pocket picked. [*Pocket up*=swallow]. *In the state of innocency*—before he had committed the original sin.

Fell—committed the sin of disobeying God and was driven out of Paradise. *In the days of villany*—in these days when villainy is so rife. **More flesh, more frailty*—In the Bible, 'flesh' sometimes stands for the quality of corruption, the effect of sin to which our bodies are subject in this life ; hence, argues Falstaff, the more flesh a man has (in the sense of 'the more corpulent a man is'), the weaker he is morally and spiritually. Clarke comments :—'The quick-wittedness of Sir John in gathering from the Prince's speech that he had been the pickpocket, the rapidity with which he makes this the means of turning defence into accusation, the readiness he shows to forgive the theft when he finds who is the thief, the sudden change of tone towards the Hostess—forgiving *her* when she had been charging him with offences that could only be forgiven by her untiring partiality and leniency—are all in the finest spirit of Falstaffian humour'. *By the story*—from what I have just said. *Forgive thee*—for the Prince's picking my pockets in your inn. Of course, he passes over the wrongs he has done the Hostess and for which she is not even likely to forgive him. *Look to*—(1) take care of ; (2) be careful of (lest they steal). *Cherish*—treat kindly. *Tractable reason*—easily convinced by any genuine reason ; e.g. 'as soon as I learn that the Prince picked my pockets, I forgive you'. †*I am pacified still*—either (1) I am always ready for peace, I am by nature of a gentle, peace-loving disposition ('still'=always) ; or (2) my anger is appeased in spite of what has happened ('still'=nevertheless). *To the news at court*—let us proceed to a discussion of the news you have learnt at court—of the news regarding political developments in the country. *For*—as for. *Answered*—accounted for, atoned for.

Lines 173—201. *Beef*—fattened ox ; obese person. *Still*—always. *Good angel*—good genius ; one who helps

* Cf. 'Flesh and blood cannot inherit the kingdom of God' (1 *Corinthians*, xv. 50) ; and 'The spirit indeed is willing, but the flesh is weak' (Matthew, xxvi. 41).

† Hanmer reads 'pacify'd—Still?', where 'still' means 'do you still want to complain of me to the Prince' (in reference to l. 94 above), 'are you still delaying'.

and protects another. *Back again*—pleonasm. *A double labour*—a twofold waste of labour (robbing and making restitution). *I am good friends*—I am on perfectly good terms. 'Friends' is a vagary of idiom; but the plural is perhaps due to the idea of 'he and I'. *Me*—for my benefit. **Exchequer*—royal treasury. *The first thing*—as the first thing. †*With unwashed hands*—without shirking responsibility for it; with a free and easy conscience. [Pilate, before he handed over Christ to the Jews who insisted on crucifying him, washed his hands and said 'I am innocent of the blood of this righteous man'. Falstaff slyly hints that the Prince should not keep out of this robbery as he kept out of the Gadshill robbery, nor be so conscience-stricken as to refund the stolen money]. Another interpretation is 'without waiting to wash hands, without making any preparations; i.e. at once'. [The allusion would then be to the Latin proverb, which is reproduced in an altered form in Lily's *Grammar* (see on II. i. 93), *illotis manibus* (or *pedibus*) *facere aliquid*, to do something with unwashed hands (or feet), i.e. without performing the ablutions necessary before taking part in a religious ceremony, without due preparation].—Perhaps Falstaff means to combine both these senses. *Procured thee*—The Prince becomes serious. *A charge of foot*—see on II. iv. 534. *It*—the 'charge'. *Horse*—cavalry (because then he need not have marched on foot). *O for*—how I wish I had. *Fine*—skilful; consummate. *I am heinously unprovided*—I am atrociously unequipped; I lack the first requisite of a recruiting-officer—a young thief who will pilfer things for me. Falstaff knows that, as an officer in war time, he can have these thefts committed with impunity. *These rebels*—Hotspur and his fellow-conspirators. *Offend*—wrong, injure. If a civil war breaks out, it is the peaceful, law-

* Several attempts were made to rob the Exchequer in Elizabeth's reign.

† Wright takes 'with unwashed hands' in a literal sense, remarking that 'the scene was early in the morning'. Other suggested interpretations are:—(1) 'with hands that do not fear defilement'; (2) 'with greedy hands'; (3) 'making no bones of it'.

abiding citizens who suffer. Wicked and lawless people like Falstaff find, on the other hand, numerous opportunities for carrying out their evil designs. *Laud*—praise (as one praises God in hymns). *Bear*—take. *Peto*—Johnson has pointed out that as Peto is Falstaff's lieutenant in Act IV, Scene ii, 'Peto' is here a mistake for 'Poins'. *To horse*—let us get on horseback. *Jack*—addressed to Falstaff. *The temple hall*—the fine Gothic hall of the Middle Temple (built in 1572 on the old site of a monastery of the Knights Templars). It was here that Shakspeare's *Twelfth Night* was staged. *Know your charge*—know what troops you are to command. *Order*—instructions. *Their furniture*—equipping them. 'Them' refers to 'charge'. *The land is burning*—the whole country is astir with enthusiastic preparations for war. *Stands on high*—has raised himself to a very high position (as commander-in-chief of the rebels). *We*—the king's party. *They*—the rebels. *Must lower lie*—must be brought lower. *Rare words*—The words spoken by the Prince are splendid. *Brave world*—people are very brave (since 'the land is burning'). *Could wish*—find it in my heart to wish. Falstaff does not like rare words or a brave world—if it means danger to him. **This tavern were my drum*—this tavern were the drum of my company (so that I might always have it with me during the campaign and get, whenever I want, the comforts it provides). *Drum*—(1) the drum itself; or (2) the drummer; or (3) the regimental colours with which the drum was decorated (cf. 'None better than to let him fetch off his drum'). The usual interpretation, however, is 'the tavern were my recruiting headquarters, so that I can enlist soldiers here by beat of drum and need not march hither and thither for that purpose'. But 'drum' for 'recruiting head-

* Collins takes these words to be 'absurd bombast' in imitation of the Prince's rant. Mr. Joseph Croby (quoted by Rolfe) interprets:—'Sir John prefers catering to [for?] his belly to preparing for the battle-field; and when he has heard the Prince giving orders to get ready for marching, he gives his orders to the Hostess to get ready for breakfast, expressing the wish that the comfortable arrangement of the hostelry might be all he should have the command of—his drum, his flag'.

quarters' is a bold metonymy, and no parallel passage has been cited in support of it.



ACT IV, SCENE i

This scene takes place about a week after the last one.

The threat of a rebellion has not only prompted the King to place 'sovereign trust' in the Prince of Wales but also converted the Prince himself from a profligate youth to an energetic general. But just when the rebels should be ready to strike, there is ominous defection in their ranks. Northumberland, who was expected to bring the largest contingent with him, is prevented from coming by illness (actual or pretended). Glendower, too, cannot yet bring together his forces for another fortnight. On the other hand, the King's army is thirty thousand strong.

No misfortune can daunt Hotspur. His enthusiasm is irrepressible. His courage, though reckless, is superb. The more he finds the odds against him, the keener grows his zest for an immediate trial of strength. The news of his father's illness damps him for a moment; but his buoyant temper soon reasserts itself: he is glad that he need not stake all the resources of his party on one venture. Worcester points out that Northumberland's absence may be construed by some as diffidence in or lack of sympathy with their cause. But Hotspur, ever sanguine of success, retorts that, if people find him bold enough to defy the King without his father's help, they will be convinced that, as soon as his father joins in, the overthrow of the King is assured. Again, when Vernon tells him of the 'strong and mighty preparation' of the King and of the 'gorgeous' appearance, noble horsemanship, and high spirits of the Prince of Wales, he is confident that they are coming merely to be sacrificed as victims to the god of war. But though he makes a brave show and no doubt feels equally brave, anticipations of disaster haunt his subconscious mind: at the close of the Scene, he blurts out 'Doomsday is near; die all, die merrily'.

Worcester, a man of cool judgement, understands how critical the situation is. He uses all his tact to dissuade Hotspur from a rash decision. But he does not dare to cross him openly—either because he fears that it would lead to an immediate rupture or because he feels that it is impossible to stem the combined foolhardiness of Hotspur and Douglas.

Douglas is immensely flattered by Hotspur's praise of his military prowess. He supports and encourages Hotspur. His words (ll. 84-85 and ll. 135-6), like Hotspur's, are full of the dare-devil spirit; but they ring somewhat hollow—as if they were mere echoes.

Holinshed mentions 'sickness' as the reason why Northumberland could not join the rebels. He also hints at the delay in Glendower's preparations.

Lines 1—20. **Well said*—bravo. An expression of approval. It is obvious that in the previous discussion Douglas has been supporting the rash counsels of Hotspur against Worcester's advice to proceed with caution. Hence Hotspur compliments him. *If speaking truth &c.*—People of the present age have grown over-subtle. Even when one speaks the bare truth in praise of another, one is dubbed a flatterer. But for this, I should praise Douglas so warmly that no other soldier, born in these times, would be so well-known in any part of the world. *Fine—either* (1) subtle, crafty; *or* (2) demoralized, degenerate (by irony). *Such . . . as=such . . . that.* *Attribution*—ascription of (noble) attributes; praise, commendation. *The Douglas*—For this use of 'the', cf. I. iii. 261. *Have*—i.e. have from me. *Of this season's stamp*—who bears the *stamp* (=design stamped in minting coin, imprint) of this *season* (=age); who has been born in these latter days. The metaphor is from coinage. *Should*—would be entitled to. *Go so general current*—pass into such wide circulation; become so universally famous (as he). A coin that circulates 'through (=throughout) the world' is naturally of high intrinsic worth. [*General*=

* The Arden Editors think that Hotspur says this 'without reference to anything that has been actually said' (by Hotspur).

generally ; cf. 'beastly' in I. i. 44]. *I cannot flatter*—flattery goes against my grain (and so I cannot praise you as you deserve, because even deserved praise is held to be flattery). *Defy*—despise ; contemn. *The tongues of soothers*—the language of flattery. *Soothers*—smooth assenters ; flatterers. *But a braver place &c.*—but there is none for whom I have a greater respect and affection than I have for you. *Braver*—finer, more honourable. *Task me to my word*—challenge me to act up to what I say ; demand proof of my sincerity. [*Task*=challenge. *To*=in regard to]. *Approve*—put to the test. Cf. I. i. 54. *Thou art the king of honour*—you are the very soul of honour (so that it is unnecessary for me to test your sincerity). *King*—noblest personification. *No man him*—there is no man alive on earth, however powerful he might be, whom I am afraid of meeting face to face and openly defying. This probably refers back to some threat of confronting the King made by Douglas before the scene opens—to the same bluster that had prompted Hotspur to say 'Well said' (Staunton, who puts a comma after 'ground', and would make l. 11 refer to Hotspur but take 'him' to refer to the King). *Do so, and 'tis well*—if you do that, it will be to our advantage. *I can but thank you*—I cannot at present recognize your services in any better way than by thanking you. Addressed to Douglas (as 'you' shows). *Grievous*—grievously, seriously. *Sick*—ill. *The leisure to be sick*—It is reported of the Greek General Epaminondas that, when on the eve of the Battle of Leuctra he was told of the death in camp of a distinguished officer, he exclaimed :—'Good gods ! how could anybody find time to die in such a conjuncture ?' *Has he the leisure*—can he find time. *Justling*—jostling ; busy. *Who leads his power*—who is in command of the army he has raised. Hotspur does not yet know that Northumberland has yet no army to send. *Government*—command, charge. *They*—

* 'But' seems to be a negative subordinating conjunction introducing an adverb clause of result. Cf. 'He is not so blind but he can see it'. Or 'but him' may be taken as equivalent to 'whom not' ; cf. 'There's not a one of them *but in his house I keep* (=in whose house I do not keep) a servant fee'd' (*Macbeth*).

'Power' (=army) is thought of as a number of soldiers. **Bear his mind*—inform you of what he has to communicate to you. [*Mind*=thoughts]. *My lord*—Hammer reads *His mind*!; i.e. 'I inquire not about his mind. I want to know where his powers are' (Arden Edition).

Lines 21—52. *Doth he keep*—is he confined to. *Did*—i.e. did keep his bed. *Four days*—for four days. *Thence*—from his castle. *He was physicians*—the doctors thought his condition very dangerous—were afraid he might not recover. *He was much feared*—great anxiety was felt for him. *Feared*—feared for. *I would whole*—I wish that the present upheaval had first re-established peace and good government in the country. *The state of time*—the condition of affairs (in the country). *Whole*—hale, restored to sound health; i.e. peaceful. *Visited by sickness*—fallen ill. *Visited*—attacked. *Better worth*—of more value; more necessary. *Sick now*—to be sick now. *Droop*—decline (in health). *Doth infect enterprise*—saps the strength and vitality of our difficult and dangerous undertaking; materially lessens the chances of our success. *Infect*—poison. *'Tis catching hither*—the infection has spread as far as this place; it is likely to damp the spirits of those who have already assembled here. The 'sickness' metaphor is kept up. *Here*—in this letter. †*Inward sickness*—disease affecting the internal organs. The aposiopesis is natural. Hotspur reads out a rapid summary of the letter, and skips over what has been already mentioned by the messenger. *His friends drawn*—it was impossible for him to gather together his supporters within so short a space of time, when he was unable to go round personally and would have had to appoint some one else to act on his behalf. *By deputation*—by appointing a *deputy* (=person authorized to act for him); by appeals made, not personally, but through some one representing him. *So soon*—i.e. in time to meet at Shrewsbury. *Drawn*

* If the reading 'bears' is adopted, it must be taken as a northern plural.

† In *Henry IV, Part II*, Northumberland, we are told, lies 'crafty-sick' i.e. is shamming illness. Hence he must complain of internal trouble, for he has no external symptoms to show.

—assembled. *Think it meet*—consider itself advisable. *Lay so dangerous his own*—impose the grave obligation of carrying out so risky and so important a mission on any one who was less intimately connected with it than himself. *Lay*—impose. *Dear*—important. Cf. I. i. 33. **Any soul own*—the soul of any person less directly concerned (with the rebellion) than himself. *Removed*—remote ; not directly concerned. *But*—except. *Yet*—although he can neither come nor send troops. *Give us bold advertisement*—advise us to act boldly. *Advertisement*—advice. *That*—to the effect that. *Our small conjunction*—the small force we have been able to get together. *Conjunction*—conjoint army ; united force. *We should go*—we should go on (i.e. proceed with our enterprise, instead of backing out of it on account of his absence). *See us*—make a trial of our fortunes ; test whether the issue is favourable to us or not. *Disposed*—inclined. *There is no quailing*—we must on no account lose heart ; we must not flinch from our course, however dangerous it might be. *Now*—when matters have reached this stage ; when the King knows that we are out-and-out rebels. *Is possessed of*—has been informed of ; knows. *Is a maim to us*—disables us, cripples us (in the same manner as a wounded man is disabled). †*Maim*—mutilation or mutilating wound ; loss that disables. *Perilous gash*—a long and deep wound that endangers life ; hence, something that imperils the success of our plans. *A very limb lopped off*—an actual cutting off of a limb ; hence, a material weakening of our strength. *And yet*—but though it seems so. *It is not*—Devotion to his father makes Hotspur regret Northumberland's absence ; but in order to anticipate Worcester's objections, he yields to his own easy optimism, which only the foolish Douglas shares. *His present want*—our present want of him ; the need we now feel of his presence. *Seems more*—appears to be greater. *Than we shall find it*—than it will actually prove to be in the end. *Were it good*—

* A confusion of 'on any soul removed' with 'on any soul but his own'. Cf. 'of all men else I have avoided thee' (*Macbeth*).

† 'Maim' (or 'mayhem') is a law term for loss of, or injury to, a limb or part of the body (such as handicaps a man in defending himself against personal violence).

would it be advisable. *To set . . . one cast*—to risk in one venture (i.e. the battle with the King's forces) the whole of the resources all of us combined can draw upon by virtue of the position held by us in the country. *Set*—stake. *Exact*—entire ; complete (and not approximate). *States*—estates, fortunes. *All*—entirely ; tautological after 'exact'. *Cast*—throw (of the dice). *To set . . . hour*—to lay so heavy a stake on the slender chance of what may be no more than an hour's fighting and may end in victory or defeat. **Main*—stake. *Nice*—precarious ; evenly balanced. Hotspur thinks that the chances of victory and defeat are even. *Hazard*—chance. See *Footnote* on 'main'. *Doubtful hour*—hour's fighting, the result of which is uncertain. Transferred epithet. *For therein . . . our fortunes*—for, if we ventured all on a single chance, we could not fail to realize that we had come to the very end of all our hopes and fortunes—that we were not only sounding the depths and exhausting the substance of our hopes but had also reached the extreme limits, the farthest boundaries of our fortunes (so that, in the event of disaster, we have nothing to look forward to). *Therein*—in doing that ; in staking all on a single throw. *Read*—clearly discern (as if it was a manuscript). *Bottom*—depths. With quibble on the word in the sense of 'basis, substance', which corresponds to 'soul'. *Soul*—substance, quintessence. With quibble on 'sole' in the sense of 'bottom'. †*List*—verge, limit. With quibble on the word in the sense of 'catalogue of soldiers in an army'. *Utmost bound*—farthest border.

Lines 52—74. *Faith*—indeed. *And so we should*—Douglas repeats Hotspur's ideas like a parrot. He neither understands nor cares to do so. Hotspur has praised him to his face ; and he means to stick to Hotspur. *And so we should*—i.e. we should read the very bottom &c. *Where*

* Strictly, number (exceeding four but less than ten) called by the caster before the dice are thrown. A technical term in the game of *hazard*, a dice game 'at which the chances are complicated by a number of arbitrary rules' (Onions).

† Literally, selvage of cloth, i.e. edge of a woven fabric so formed as to prevent the threads from getting loose.

—whereas. *Now*—in the present circumstances ; since Northumberland is not joining us. *Remains a sweet reversion*—we have the comforting assurance that we have other resources in reserve—that we can look forward to reinforcements being sent (by Northumberland). *Reversion*—(law term for) right to future ownership or enjoyment of an estate ; hence, prospect of support in future. With suggestion of the etymological sense of ‘something to turn back to’ [Latin *re-* (back) and *vertere* (to turn)]. *We may boldly come in*—just as one who expects to inherit property in future can spend money freely in anticipation of that inheritance, so we can now make bold to use up our present resources, for we can count upon reinforcements coming in later on. *What is to come in*—the estate we are to inherit later on ; the reinforcements that Northumberland will send us after a few days. *Come in*—(as applied to an inheritance) fall in, revert, vest. *A comfort in this*—this expectation of future help offers us the support of something to fall back upon. *Comfort*—support. *Retirement*—refuge (in the event of disaster). *Lives in*—lies in ; is the most essential element of. *Rendezvous*—place of retirement ; retreat. Strictly, an appointed meeting-place. French *rendez vous* (=betake yourselves). *Fly unto*—take refuge in. *If that*—if. The ‘that’ is a redundant conjunctive affix. *The devil &c.*—a proverbial expression. *Mischance*—misfortune. *Look big affairs*—look threateningly upon the earliest stage of our enterprise ; i.e. if, unfortunately, things take a calamitous turn right at the outset. *Look big*—look threatening, frown. *Maidenhead*—(archaic for) maidenhood ; virginity ; (figuratively) first stage. *But yet*—although your father remains in reserve. *The quality . . . division*—the enterprise on which we have launched is, partly in itself and partly for accidental reasons, of so peculiar a character that we cannot risk any suspicion of disagreement among ourselves. *Quality*—essential characteristic. *Hair*—colour and external quality ; kind, stamp, character. In all rebellions, the rebels must show a united front (the ‘quality’ of the attempt) ; in this one, it is all the more necessary that all the leaders must rise in open rebellion if they are to carry public sympathy with

them (the 'hair' of the attempt). *Attempt*—enterprise, undertaking. *Brooks no division*—can ill afford to show any *division* (=disagreement, dissension). [*Brooks*=puts up with]. *That*—who. *Away*—not with us. *Wisdom*—sober judgement; preference of the present regime to the project of a rebellion. *Loyalty*—i.e. to the King. *Mere*—sheer, downright. *Proceedings*—course of action. *Kept hence*—induced him to stay away from us. *Such an apprehension*—the notion that wisdom, loyalty, and utter dislike of our policy has kept your father away. **Apprehension*—grasping with the intellect; (hence) the product of that grasping, notion, opinion. *Turn the tide fearful faction*—scare away the timid revolutionaries who are now flocking to our standard. *Turn the tide*—reverse the inclinations. *Fearful*—timid. *Faction*—party strife; (hence) partisans, supporters of the rebellion. [Vaughan explains l. 67 as 'may arrest the progress and activity of our party, which, as a party, is liable to alarms'. But even this does not remove the objection to Worcester's describing his own party as a 'faction', which implies selfish or mischievous ends or unscrupulous methods. Is it unconscious self-betrayal?]. *Breed a kind cause*—give rise to what might be called doubts concerning the strength of our cause; i.e. suggest to them the necessity of inquiring whether it would be safe to make common cause with us. *A kind of*—something very like. Softens the idea in 'question'. *Question*—doubt, misgiving. *For well you know &c.*—Worcester is explaining to Hotspur what interpretation a section of the people will put on the fact that Northumberland is not with them. The party represented by Hotspur and Worcester is the party that has started the quarrel. Consequently, Hotspur should be well aware of the necessity for avoiding any close scrutiny of the merits of that quarrel. Care must be taken to block all the peep-holes and loop-holes through which the eye of reason may peer inquisitively and learn more of the facts, i.e. to prevent men of sober judgement from finding out the weaknesses of the rebel party (for that may lead

* Not known to have been used in the sense of either 'dread' or 'anticipation' before the 17th century.

to a thorough exposure of all their plans, including the division of England into three kingdoms, which every patriotic Englishman would detest). **We of the offering side*--we who belong to the party that has taken the offensive (by raising the standard of rebellion). [*Offer*--'act on the offensive, make an attack' (Onions)]. *Keep aloof from*--take care to avoid. *Strict*--close, minute. *Arbitrement* (now spelt 'arbitrament')--judicial inquiry; 'trial of our cause by argument' (Wright). *Stop*--close. *Sight-holes*--holes to see through (e.g. in a surveying instrument). *Loop*--(obsolete for) loop-hole, i.e. narrow opening (in wall &c.) to look through, or to admit air and light. *Pry in upon us*--spy upon and observe us closely, i.e. find out all our weak points. *Draws a curtain*--discloses a secret. *Draws*--(here) draws aside, pulls off. A stage metaphor. *Shows*--reveals to. *The ignorant*--those who are not in our secrets. *A kind of fear*--either (1) what might be called anxiety (in the minds of the rebel leaders); or (2) what might be called an object of fear (to those about to join the rebellion). *Before not dreamt of*--of which no one had any previous suspicion.

Lines 75--85. *Strain too far*--take an unduly pessimistic view (of how people will interpret my father's absence); 'put an exaggerated construction on matters' (Onions). [*Strain*=exceed bounds; transgress requirements]. *Rather*--instead of taking a gloomy view of it. *Make this use of*--draw this comfort from. *It lends . . . enterprise*--my father's absence makes our great undertaking not only glorious but also more creditable and more

* The Arden Editors assume that this passage is based on one in Stow's *Chronicles of England*, where it is said that the conspirators 'set articles upon the doors of the monasteries and churches . . . , written in English against the king [Henry IV] because he had put down King Richard (cf. I. iii. 175), offering themselves for these articles to live and die, which caused great number of people to resort to them'. They then paraphrase as follows:--'We who have offered our lives and fortunes as pledges of our faith and truth'. Johnson explains 'offering side' as 'that party which, acting in opposition to the law, strengthens itself only by offers, increases its numbers only by promises'--an explanation that is very cogent. Wright interprets 'we who are making the attempt'.

daring. *Opinion*—repute, credit. *Dare*—boldness. *Must think*—are sure to argue that. *Make a head*—raise a body of troops ; (figuratively, as here) advance, press forward. Cf. I. iii. 284 and III. i. 64. *To push against a kingdom*—in order to make a vigorous effort to overthrow a kingdom. *With his help*—when we get his support. *Overturn down*—completely subvert it. *Topsy-turvy down*—upside down ; bottom upwards. ‘Down’ is superfluous. *Yet*—so far ; till now. *All goes well*—everything is satisfactory. *All our joints are whole*—we have met with no reverse. *Joints*—limbs. With quibbling reference to the joints in armour and to the united front Worcester wants to show. *Whole*—sound, uninjured. *As heart can think*—i.e. as whole as one can wish. *There is not &c.*—no one utters the word ‘fear’ in Scotland. Hotspur is a blind optimist ; while Douglas, for all his personal bravery, is something of a shallow braggart. *This term of fear*—this word ‘fear’. Some editors read ‘dream of fear’ (i.e. imagined fear) and refer to l. 75 above.

Lines 86—97. *Pray welcome*—(I) pray (to) God (that) my news be *worth a welcome* (=such as would make me welcome) ; i.e. I am afraid I bring unwelcome news. *Hitherwards*—towards this place. *No harm*—there is *no harm* (=nothing to be afraid of) in that. *What more*—what other news have you brought. *In person*—redundant after ‘himself’. *Hitherwards intended speedily*—was at least planning to come here very soon. *Intend*—(elliptical for) intend to set out. Intransitive. *Preparation*—that which is *prepared* (=fully equipped for warfare) ; armament, army in battle array. *He shall too*—We are as ready to meet him on the battle-field as we are to meet Westmoreland and Prince John. *Nimble-footed*—swift as a runner. The Prince of Wales was so swift a runner that he is reported to have outrun deer in a park and to have captured them without bringing out the hounds. *Madcap*—wildly impulsive. *Comrades*—(sarcastic for) boon companions. *That*—who. *Daffed pass*—decided to hold in scorn and ignore the serious concerns of life and refuse to be bothered by them. *Daffed* (=doffed) *aside*—thrust aside, put by. *Bid it pass*—‘Let the world pass’ was the burden of a drinking song.

Lines 97—110. *Furnished*—equipped for war. Cf. III. iii. 197. *All plumed bathed*—all of them wore feathers on their helmets, and as the feathers waved to and fro looked like ostriches that fluttered their wings in the wind in the same manner as eagles do just after they have bathed. [First, the Prince and his comrades, who wear feathers on their helmets, are compared to ostriches flapping their wings; and then the ostriches flapping their wings are compared to eagles shaking themselves dry after their bath]. *Plumed*—i.e. were plumed; wore feathers on their helmets. **Estridges*—(an archaic form of) ostriches. Ostrich plumes are the cognizance (or heraldic bearing) of the Prince of Wales. †*Baited*—(a variant of) bated; beat their wings impatiently. ‡*Eagles bathed*—‘Writers on falconry often mention the bathing of hawks and eagles as highly necessary for their health and spirits. All birds, after bathing spread out their wings to catch the wind, and flutter violently with them in order to dry themselves. This, in the falconer’s language, is called *bating*’ (Steevens). *Golden coats*—coats of gold-cloth. *Images*—statues, effigies; images of the Virgin Mary and the Saints, which were dressed in

* Cf. Drayton :—

Prince Edward, all in gold, as he great Jove had been;
The Mountfords, *all in plumes, like estridges*, were seen.

Some, however, take ‘estridges’ to mean goshawks (i.e. large hawks with short wings). In this way, they justify ‘baited’, which is a technical term in falconry; and explain the sense to be that the Prince and his companions were as eager to start as goshawks are when they ‘bait’, i.e. flutter their wings.

† There is little authority and less need for taking ‘baited’ as = ‘baiting’.

‡ Relying on a reminiscence of this passage in an old play entitled *The History of the Trial of Chivalry*, the Arden Editors paraphrase l. 98 thus :—‘Refreshed like eagles [=as fresh and vigorous as eagles] that have lately bathed’. And they explain the reference to be to the old fable of the eagle renewing its youth. They also support the objections of Johnson and Malone to the interpretation adopted above, viz. ‘that Shakspeare could never mean to compare ostriches to eagles, that “ostriches that with the wind baited like eagles” is meaningless, and that the comparison of ostriches to eagles should be in the present rather than in the past time’.

rich and gorgeous robes on festival days. **Full of spirit*—fresh and energetic. *May*—in which (in England) Nature is in bloom. *Wanton*—frolicsome. *Youthful goats*—kids. *Wild*—intensely eager. *Beaver*—that part of the face-guard of a helmet which protected the lower portion of the face; (here, by synecdoche) helmet. [The Arden Editors interpret 'beaver' here as 'visor', i.e. the single face-guard that superseded the beaver and visor of the 15th century and was called either 'beaver' or 'visor']. *Cuisses*—thigh-pieces (of armour). *Gallantly armed*—dressed in showy armour. †*Feathered Mercury*—Mercury, the messenger of the gods (in Greek and Roman mythology), wore sandals that had wings at the ankles. *And vaulted*—Either 'vault' or 'he vaulted' is required. Cf. II. iv. 24-5-6. *Vaulted into his seat*—leapt into his seat on the saddle (with a single movement and by resting his hands on the horse). *With such ease*—so nimbly and gracefully. *Dropped down*—alighted gently. *To turn and wind*—i.e. in order to vary at will the course of (and thus show how perfectly he can control). ‡*Turn*—change the direction of. *Wind*—wheel round. [Some interpret 'turn now this way, now that']. *Fiery*—mettlesome. *Pegasus*—horse (by antonomasia). [Pegasus is a winged horse sprung from the blood of Medusa when Perseus struck off her head. He was the favourite of the Muses; and a fountain (Hippocrene) shot out from Mt. Helicon where he struck it with his foot. He lived in Olympus, and was tamed by Neptune or Minerva. Bellerophon rode him when he conquered the Chimaera, and Perseus when he slew the dragon that was about to devour Andromeda]. *Witch*—bewitch, fascinate. *Noble*—superb.

Lines 111—124. *No more*—speak no more (in praise

* Chaucer has 'He was as fresh as is the month of May'.

† Aristophanes has 'Mercury, though a god, flies and wears wings'; Virgil, 'the god of Cyllene (Mercury) poising himself on even wing'; Statius, 'winged Mercury'; Ovid, 'the wing-footed god'; and Arnobius, 'feathered Mercury' (*Mercurius pinnatus*).

‡ There were three kinds of turns—a single turn, a whole turn, and a double turn (or manage with half rest, manage with whole rest, and manage without rest).

of the Prince of Wales). **Worse than agues*—for giving one the shivers (i.e. making one shudder in fear or repugnance), your praise of the Prince of Wales is worse than is the mild heat of the March sun, which is the cause of ague (a kind of malarial fever accompanied by shivering fits). *Them*—the leaders of the King's forces. *Sacrifices*—men about to be sacrificed. *In their trim*—decked and garlanded in the customary manner. A reference to the 'golden coats' and 'gorgeous' appearance of the Prince and his companions. *Trim*—gay attire. *Fire-eyed*—having eyes glowing as with fire. *Maid of smoky war*—Bellona, the Roman goddess of war, represented as the sister or wife of Mars. *Smoky*—refers perhaps, to the smoke of artillery or †dust in battle-fields. [But it may mean 'angry' (for in the Bible smoke is the symbol of the pent-up fires of God's anger†), or 'calamitous, destructive' (for, in the Bible again, smoke denotes a grievous judgement or calamity§)]. *All*—quite. *Hot*—because newly slain. *Mailed*—clad in armour. In early works of art, Mars is represented as wearing a cuirass and having a shield on his arm. *Up to the ears in blood*—Mars is a god who delights in bloodshed. Human sacrifices were made to him on certain occasions. *In blood*—steeped in blood. *On fire*—intensely excited. *This rich reprisal*—the gallantly accoutred soldiers of the King. *Reprisal*—prize (taken from an enemy). *So nigh*—almost in our grasp. *Taste*—test, make a trial of. *Like a thunderbolt*—with the speed and violence of a thunderbolt. ||*Harry to Harry meet*—In his excitement Hotspur speaks ungrammatically. 'Harry to Harry shall (rush)' is confused with 'Harry with Harry shall meet'. Before 'to' a verb

* In those days, ague was believed to be due to fermentation of the blood set up by the heat of the spring sun, which was warm enough to excite, but not hot enough to dispel, the evil humours within the body.

† Virgil has 'the battle-fields smoking with dust'.

‡ Cf. 'There went out a smoke from his nostrils, And fire out of his mouth devoured' (*Psalms*, xviii. 8); and 'Why doth thine anger smoke against the sheep of thy pasture' (*Psalms*, lxxiv. 1).

§ Cf. 'Howl, O gate, cry, O city . . for there shall come from the north a smoke' (*Isaiah*, xiv. 31).

|| Cf. V. iv. 66-7.

of motion is understood. *Hot*—ardent. *Corse*—corpse. *Were come*—subjunctive of dependent wish.

Lines 124—136. *More news*—The mention of Glendower's name reminds him of this. *Worcester*—a town on the way to Shrewsbury. *Draw his power*—collect his army. *This fourteen days*—for another fourteen days. *Tidings*—news. *Hear of yet*—have yet heard of. *That bears a frosty sound*—that is chilling news ; that is enough to dispirit us. *Whole battle*—whole army ; whole body of troops in battle array. *Reach unto*—come up to (in number). **Forty let it be*—let the King's army be 40,000 strong. Hotspur is bent on an immediate trial of strength. Though Douglas considers the news bad and Worcester is dispirited, he will not pause to consider the situation coolly. *The powers of us*—whatever troops we have at our disposal. *May serve*—may be sufficient for. *Take a muster*—assemble our soldiers in order to count and inspect them. *Doomsday is near*—the day of judgement is at hand ; the day of the battle, which is to decide whether we shall live or die, is near. *Die all, die merrily*—if all of us have to die, we shall die cheerfully. *Out of*—free from. †*Death's hand*—the power of Death.

ACT IV, SCENE ii.

This scene takes place a few days after the last one. Though the King's forces are well on the way to Shrewsbury, Falstaff is loitering behind. He is making money in his capacity as a recruiting officer—first enlisting young fellows who do not like to fight and have the means of buying their release, and then striking out their names on receiving a bribe from them. This was a common practice in those days, and not so heinous a crime as it is now regarded. Falstaff's avowal of his misdeeds is so bland

* According to Wyntoun, the King's army was over 30,000 strong. According to Hall, the men on both sides were above 40,000.

† 'Blessed be the Lord, who hath delivered you out of the hand of the Egyptians' (*Exodus*, xviii. 10).

that it seems intended to provoke laughter rather than indignation ; but the contempt he shows for public security and for the sanctity of life and property shows how far removed his character is, in essentials, from that of the Prince who has returned (with interest) the money robbed from the travellers at Gadshill.

Falstaff has winked at his men—mostly ex-convicts—stealing a shirt from the inn at Daventry ; and he expects them to provide themselves with the linen they require by stealing the clothes hung out to dry on hedges. He is so ashamed of his own men that he will not march them through Coventry. He has been delaying purposely, for the main object he had in view when he ‘praised and lauded’ the rebels (III. iii.) has been fulfilled : he has earned three hundred and odd pounds. He intended to reach Shrewsbury just in time to see the battle over ; but, unfortunately, the Prince of Wales and Westmoreland meet him on the way and force his hand.

Stage Direction. Coventry—a city in Warwickshire. The duel between Bolingbroke and Mowbray was to have been fought here (See page I of Notes).

Lines 1—10. *Get thee before*—go in advance. [*Thee*=thyself]. *Fill me*—i.e. buy for me (at Coventry). *March through*—i.e. go on marching without halting at Coventry. *We’ll*—we intend to go. *Sutton Co’fil’*—(the colloquial pronunciation of) Sutton-Coldfield, a town eight miles north-east of Birmingham and about twenty-four miles from Coventry. *Lay out, lay out*—spend freely ; go on spending. *This battle makes an angel*—when I have bought this bottle of sack, the amount spent on your account will come to an angel. The angel was a new issue of the noble. It had, as its device, the archangel Michael standing upon and piercing the dragon. When first coined by Edward IV, it was valued at 6s. 8d. ; but its value afterwards rose to 10s. *Makes*—makes up. *An if it do*—if this bottles does *make an angel* (=produce a heavenly angel). *Take it*—take the angel (not the coin). *For thy labour*—as the reward of your labour. *I’ll answer the coinage*—(1) I shall repay the money you may have spent ; (2) I shall guarantee the genuineness of the angel-

coins produced by the bottle of sack. *Answer*—(1) repay ; (2) warrant. *Coinage*—coins (metonymy). *Peto*—Sec on III. iii. 192. *At town's end*—where the highway meets the town (Coventry) ; at the entrance to the town. [For omission of 'the' after 'at', cf. II. iv. 279]. Falstaff will not lead his ragged regiment through the town.

Lines 11—45. *A soused gurnet*—a pickled gurnet (=gurnard, a marine fish) considered a poor and vulgar dish ; (hence) a term of reproach. *Soused*—sauced ; preserved by being steeped in vinegar or some other pickle. *Misused the king's press damnably*—I have misused my powers as a recruiting officer in the most unpardonably wicked manner. *Misused*—used wrongly or improperly ; misapplied. *The king's press*—the king's warrant authorizing me to *press* (=impress, force into military service) recruits. *In exchange of*—i.e. for discharging from my band of recruits. *Three hundred and odd*—between 300 and 400. *Press*—impress, recruit. *Me*—dative of interest. *Good householders*—family men in good circumstances. [*Good*=wealthy]. *Yeomen*—landowners ; freeholders. *Inquire out*—find out by inquiry. *Contracted*—engaged to be married. *The betrothal, formerly more binding, was called a 'contract'. *Asked twice on the banns*—i.e. the preliminary formalities of whose marriage had been all but completed, their names having been twice mentioned in the *banns* (=public notices given in church of an intended marriage, in order that those who know of any impediment or irregularity may lodge objections). No marriage could be solemnized before the banns were published in church on three successive Sundays. *Commodity*—parcel, group. Cf. I. ii. 80-81. †*Warm*—comfortably off ; well-to-do ; having well-lined pockets. [Other interpretations are (1) †amorous, passionate, and (2) ease-loving, lolling in luxury]. *Slaves*—a term of contempt for persons whom, Falstaff pretends, wealth and comfort have converted

* 'Between the contract of her marriage and the day it is solemnized' (*As You Like It*).

† Cf. 'to cut up warm'=to die rich.

‡ Cf. the slang 'warm 'un', or 'hot as they make them' (=exceedingly amorous).

into degenerate types of men. *Had as lief hear*—would have (i.e. would find it) as desirable to hear ; would as willingly hear. 'Had' is the past subjunctive, and = would have. 'Lieve' is here an archaic adjective, a variant of *'lief' (=dear, agreeable). *Hear the devil as* (hear) a *drum*—hear the Devil calling to them as hear the sound of the drum that beats up recruits ; i.e. they consider enlisting as a soldier no worse than being carried off by the Devil. *Report*—sound of the discharge. *Caliver*—musket ; light harquebus (i.e. portable gun), which had originally a bore of fixed size and was fired without a rest. [Another form of 'calibre']. *A struck fowl or a hurt wild-duck*—Supply 'fears it (the report)'. *Struck*—hit with a shot. *Fowl*—any game bird ; 'feathered game'. The idea is not that the fowl or wild-duck was shot with a caliver, but that a †fowl or wild-duck (see on II. ii. 101) that has been once wounded with a shot from any kind of gun would be very greatly frightened on hearing the report of a caliver. *Toasts-and-butter*—those who eat buttered (instead of dry) toast ; pampered, effeminate fellows. Then a term of reproach for London cockneys. *With hearts &c.*—i.e. who were utter poltroons. The heart is often regarded as the seat of courage ; hence, the smaller this organ is in a man, the greater is his cowardice. *Bought out their services*—got rid of their liability to serve as soldiers by paying me bribes. *My whole charge*—the entire body of troops under my command. Cf. II. iv. 534 and III. iii. 182. *Ancients*—ancient-bearers, standard-bearers, ensigns. *Corporals*—officers next below sergeants in rank. *Gentlemen of companies*—privileged private soldiers who received higher pay than ordinary privates and were exempted from sentry duty ; officers of a sort whose posts were considered more honourable than those of sergeants. *As ragged as Lazarus in the painted cloth*—dressed in rags as miserable as those worn by Lazarus, as he is painted in the wall-hangings. The cloth

* Now treated as an adverb in the idiom 'I would as lief . . . as'

† The wild-duck being also a 'fowl', Johnson suggested 'sorel' (=young deer) in place of 'fowl'.

(or canvas) used as tapestry hangings was often ornamented with designs (based on biblical stories) 'executed in colour. For the story of the beggar Lazarus, see on III. iii. 31 and *Luke*, ch. xvi. *Glutton*—i.e. Dives, the rich man of the parable, who 'fared sumptuously every day'. *Dogs licked his sores*—This detail is taken from the Bible. *Discarded*—dismissed. *Unjust*—dishonest, thieving. *Serving-men*—servants, attendants. *Younger sons to* (=of) *younger brothers*—very poor persons (because in England the father's property goes to the eldest son). The poverty of these men was one of the political grievances of the time. *Revolted tapsters*—inn-drawers who have run away from service, i.e. who have shown their 'indenture' a clean pair of heels (II. iv. 55-6). *Trade-fallen*—fallen or broken in trade, bankrupt; down in the world (because out of employment). *Cankers* *peace*—depraved and rapacious persons who spring up in society and prey upon it during long periods of peace. [There was—and perhaps still is—a belief that, unless there are occasional wars, the vigour and prosperity of a nation cannot be maintained. Some view war and insurrection as safety-valves for various social evils]. **Cankers*—canker-worms, caterpillars. ['Caterpillar' also means 'wastrel who sponges on society' and (in the slang language) 'infantry soldiers']. *Calm world*—world free from war. *Long peace*—As a matter of fact, there has been no 'long' peace in the country (I. i. 1-18). *Dishonourable*—dishonourably, shamefully. Adverb. Terse-ness has led to confusion; for a ragged flag, far from being dishonourable, is a thing to be proud of. †Johnson's explanation is that Falstaff's recruits are 'more ragged, though less honourably ragged, than an old ancient'. One class of Falstaff's recruits (those who have been soldiers) consists of men as ragged as Lazarus; the other class (those who have never been soldiers) consists of men ten times more ragged than an old ensign, though their raggedness is not the honourable raggedness of such an

* Nashe has 'all the canker-worms that breed on the rust of peace'.

† This is endorsed by Herford, Wright, and the Arden Editors.

ensign. **Old faced*—old and patched. [*Face*=trim, mend. Strictly=line the edge (of a garment or strip of cloth) with another material, often of a different colour]. *Ancient*—ensign, standard. *Rooms*—places. *Them that*—those who. *Tattered prodigals &c.*—The allusion is to Christ's parable of the prodigal son (*Luke*, xv. 11-32). This prodigal was the younger of two brothers. After taking (from his father) his share of the paternal property, he left for a distant country, where he squandered all his money in dissipation. During a famine in that country, he had to take service as a swineherd. He was often so hungry that he would have been glad to eat the husks given to the pigs. After a time, he returned to his father, who received him with great joy and killed a fatted calf for him. †*Tattered*—dressed in *tattered* (=torn, ragged) clothes. *Prodigals*—recklessly wasteful persons. In the parable, the father is 'moved with compassion' when he sees his son from a distance; and he orders his servants to bring out 'the best robe' and put it on his prodigal son. *Draff*—hog-wash, garbage; kitchen refuse given as food to pigs. *Mad fellow*—merry fellow, wag. ‡*Mad*—extravagantly gay. *Unloaded all the gibbets*—relieved all the gibbets of their load of hanging bodies; taken down the bodies hanging from all the *gibbets* (=upright posts with a projecting arm from which the bodies of executed criminals were formerly hung in chains as a warning). *Pressed*—impressed, forced into service. • *Scarecrows*—skinny persons dressed in rags; persons resembling *scarecrows* (=dummy figures of men dressed in old ragged clothes and set up in fields to scare crows and other birds away from growing crops). *That's flat*—An expression of one's final resolve. See on I. iii. 218. *The villains*—the men I have recruited. *March legs*—march with legs wide apart. *Gyves*

* The Arden Editors object that 'old ensigns or flags are never mended or patched' and that the strict sense of 'face' is not applicable. They prefer the Folio reading 'old-faced' (i.e. having an old *face* or look; battered, weather-beaten).

† Another reading is 'tottered', which means the same.

‡ 'Do you hear, my mad wenches?' (*Love's Labour Lost*); cf. also I. ii. 43.

—shackles (for the leg), ankle-fetters (such as convicts had to wear). *The most*—the largest number. *Out of prison*—A very frequent practice in the days of Elizabeth. *There's not*—(humorous for) there is no more than. Cf. 'there lives not three good men' (II. iv. 123-4). *Tacked*—stitched. *Herald's coat*—The tabard or official costume of a *herald* (=officer who arranged various state ceremonies, regulated the use of armorial bearings, settled genealogies and the privileges of noble families, &c.) was a coat having short sleeves or none and emblazoned with the arms of the sovereign. *My host*—the keeper of the inn. **St. Albans*—in Hertfordshire; twenty miles from London. *Red-nose*—red-nosed. *Daventry* (pronounced *Daintry*)—in Northamptonshire; twelve miles from Northampton. *That's all one*—it's all the same; I need not bother because my recruits have between them no more than a shirt and a half. *They will find*—and be able to steal. *Linen*—linen garments; underclothing, especially shirts.

Lines 46-60. *Blown*—inflated; hence, fat. With suggestion of the sense 'out of breath'. *Quilt*—mattress; (jocular for) fat person. The Prince likens Falstaff to a person wearing a thickly-padded ('quilted') leather coat ('jack'; see on II. iv. 317-8) and looking like an inflated ('blown') balloon. *Mad*—merry (as in l. 34 above). *What a devil dost thou*—what the devil are you doing. *Warwickshire*—i.e. near Coventry. He should have been, Falstaff hints, in Shropshire. *I cry you mercy*—I beg your pardon. Falstaff has not noticed or greeted the Earl; or perhaps he has been too familiar with the Prince in the presence of the Earl. *Had already been &c.*—and so Falstaff did not expect to see him. Falstaff hints that Westmoreland should have been quicker (in which case Falstaff would have been free to take his own time). *And you too*—Westmoreland understands Falstaff's hints and hits back. *Powers*—forces, troops. Westmoreland hints that Falstaff's troops should have been at Shrewsbury. *Looks for*—expects. *Must away*—must march on. *Tut*—

* Both St. Albans and Daventry lie on the road from London to Shrewsbury via Coventry.

expresses impatience. *Fear me*—mistrust me ; be apprehensive on my account (lest I do not arrive in time). *Vigilant*—alert, wide-awake (in the matter of being present at Shrewsbury). *To steal*—in stealing. *To steal cream, indeed*—yes, what you are actually vigilant in is the stealing of cream. *Theft*—i.e. of cream. *Butter*—i.e. fat and flabby. Cf. II. iv. 115. *Fellows*—men. *After*—behind.

Lines 61—77. **Such pitiful rascals*—such wretched scarecrows of soldiers. *To toss*—to be tossed [=either (1) heaved off their feet on the point of the enemy's pikes or lances ; or (2) hurled against the points of the enemy's pikes or lances]. *Food for powder*—targets for rifle and cannon fire ; persons fit only to be shot at or to die in battle. A phrase still applied to army recruits. [*Powder* =gunpowder]. *Pit*—huge grave for burying those slain in a battle. *As well as*—as satisfactorily as. *Better*—i.e. better men than them. *Tush*—(archaic for) pshaw. *Man*—addressed to the Prince and expressive of impatience. *Mortal men*—they are men who are to be sent to their death (with quibble on the sense 'they are human beings and must die sooner or later'). Falstaff's plea is that as the soldiers are to die in the battle—being either impaled on pikes or mowed down by gunfire—there is no sense in having strong and healthy recruits. For being killed in battle or being huddled into a pit when dead, his scarecrows are just as good as any others. *Yes*—that is so. *Mc thinks*—it seems to me (that). *Exceeding*—exceedingly, extremely. †*Poor*—(1) ill equipped (Westmoreland's meaning); (2) indigent (Falstaff's wilful misinterpretation). *Bare*—(1) ragged, ill-clad (Westmoreland's meaning) ; (2) lean (Falstaff's wilful misinterpretation). *For*—as regards. *Had that*—got that (poverty). *Learned that of me*—became lean by imitating me. *I'll be sworn*—I am ready to take my oath upon it—they cannot have learned to be 'bare' (=lean) from you. *Three fingers*—i.e. a layer

* 'The very scum of the world' was Francis Vere's description of some reinforcements sent to him by Elizabeth. Recruits to the English army were then a scraggy lot—being either released convicts or impressed ne'er-do-weels.

† 'Beggary' shows that by 'poor' and 'bare' Westmoreland means the same thing.

of fat three fingers deep. [*Finger*=breadth of a finger ; as a measure=three-fourth of an inch]. *Is . . . encamped*—has taken up his quarters in a tent (which would mean that a battle is imminent). **To the latter guest*—It suits one who has no enthusiasm for fighting but is a voracious eater to join a battle when it is almost over but to join a feast as soon as it begins. [This appears to be an aside. The *Irving Shakspeare* has the stage direction '*Exeunt Prince Henry and Westmoreland*' after l. 74]. The phrase 'to the latter feast' is used as a noun-equivalent, and is the subject of 'fits'. *Latter end*—conclusion. *Fray*—fight, battle. *Fits*—suits. *Dull*—spiritless. *Keen*—having a keen appetite.

ACT IV, SCENE iii

This scene probably takes place a day after the last one.

It is the eve of the Battle of Shrewsbury. Hotspur and Douglas are for giving battle immediately, while Worcester and Vernon would await developments. Douglas accuses Vernon of cowardice, and Vernon retorts with calm dignity. Hotspur has virtually decided in favour of a battle in the evening when Blunt comes with an offer of peace from the King. As a result, the decision is postponed till the next day.

The King desires to know what the grievances of the rebel leaders are. He is ready to redress them ; and he offers an unconditional pardon to the rebel leaders and their supporters. This offer seems very fair ; but, as Hotspur points out, the King's record is against him—he cannot be relied upon to keep his word. Hotspur summarizes with withering scorn the chief incidents in the King's career both before he came to the throne and after he usurped it :—'When Bolingbroke first landed at Ravenspurgh, he was an outlaw for whom no one cared. As he declared on oath that he had come only to get back his estates as the Duke of Lancaster, Northumberland received him kindly and

* A proverb, quoted in Howell's *English Proverbs*, runs as follows :—'Better come at the end of a feast than the beginning of a fray'.

agreed to help him ; and it was this support given by Northumberland that led the people in general to sympathize with Bolingbroke. When, however, Bolingbroke saw how popular he was, he began to entertain higher ambitions—he decided to grasp at the crown. So he began to condemn the severe laws, and the other wrongs and abuses of Richard's administration. By professing to stand for justice, he won over to his side those whose help he considered indispensable to the furtherance of his plans. Then he put to death the men whom Richard had left in charge of the kingdom when leaving for Ireland. Next, he deposed, and shortly afterwards killed, Richard. Having become king, he (i) imposed heavy taxes upon the country ; (ii) refused to ransom the imprisoned Earl of March, whose title to the throne is better than his ; (iii) robbed Hotspur of the credit of his victories and tried to entrap him by means of spies ; (iv) drove away Worcester from the Privy Council ; (v) dismissed Northumberland from court ; and (vi) broke oath after oath, and committed wrong after wrong. It had therefore become necessary for Hotspur and his friends to seek safety in armed resistance, and to challenge the King's title to the throne'.

Hotspur finds a true bill against the King ; and the grievances he enumerates are not only genuine but such as might justify an armed rising. But the plans the rebel leaders have for the future administration of the country betray the moral weakness of their cause. The interests of the people are wholly disregarded. Though the rebels want to depose Henry for his oppression and tyranny, they themselves mean to be as autocratic as they choose ; and in this lies the poetic justice of the Battle of Shrewsbury. Hotspur cannot, however, be blamed for refusing to accept the King's peace offer at its face value ; even the shrewd and cautious Worcester endorses his interpretation of the King's character (I. iii. 283-90 and V. ii. 3-25).

In Holinshed, the King's messenger is Prestbury, the Abbot of Shrewsbury ; and the grievances of the rebels are not stated orally, but given in writing.

Lines 1—15. *Tonight—this evening. It may not be—that cannot be. Give him advantage—allow him to get into a better position to fight us (for*

the longer the delay, the more the reinforcements he will get). *Then*—in that case ; if you do not fight with him today. *Not a whit*—not in the least. *Supply*—reinforcements of troops. A collective noun. *His* (supply) *is certain*—the reinforcements the King is expecting are sure to come (if we delay). *Ours is doubtful*—the reinforcements we are counting upon may or may not come (and it would therefore be foolish to lose time, for the King is sure to gain in strength while we may or may not). *Be advised*—be guided by advice ; don't be obstinate. *Stir not*—do not begin to act. ['*Stir*' also means 'rise in revolt']. *You do not counsel well*—the advice you offer is not based on sound reasons. *Cold heart*—See on II. iii. 29. Because Douglas is himself brave, he thinks that all who differ from him do so because they are cowards : he does not understand that, in addition to personal valour, policy may be required for the successful conduct of war. *Do me no slander*—do not try to discredit me by falsely imputing disgraceful motives to me ; don't bring false charges against me. *Well*—readily. *Maintain it*—uphold what I am going to say. *With my life*—at the risk of losing my life. *Well-respected honour*—strict adherence to the right course, provided that I am convinced, after due consideration, that it is the right course. Vernon is bold enough to face any danger, if it is really necessary to do so ; but he will not, like Douglas, confuse honour with foolhardiness and take foolish risks. *Well-respected*—duly considered, well-weighed. [Schmidt interprets 'ruled by reasonable considerations', and the Arden Editors 'which I hold in dear respect']. *Bid me on*—urges me on, calls upon me to face danger. *I hold fear*—I hold as little consultation with weak fear ; I am as little influenced by cowardly fear. *Which of us fears*—noun clause in apposition to the formal subject 'it'. *Content*—agreed.

Lines 16—29. *Come, come*—In order to rebut the charge of cowardice, Vernon has agreed to the plan of joining battle the same evening. But, on second thoughts, he once more urges his objections. *I wonder much, &c.*—The construction is 'I wonder much (=am greatly surprised) that you being men . . . you are, foresee not &c.'. *Of such great leading*—so proficient in generalship. *Lead-*

ing—ability to *lead* (=command). *Are*—actually are. *Impediments*—obstructions, hindrances. *Drag . . . expedition*—either (1) delay the rapid progress of our military enterprise ('expedition'=warlike enterprise); or (2) thwart the haste we should prefer ('expedition'=haste). *Horse*—horses. A real plural, not a collective. Cf. II. i. 3. *My cousin Vernon's*—The reference is probably to Sir Richard Vernon of Harlaston, near Stockport. *Their pride and mettle is asleep*—they are not in the best of condition or spirits; they have for the time being lost their natural vigour and ardour. As, in a horse, 'pride' and 'mettle' mean the same, the verb is singular. *Their courage (is) tame and dull with hard labour*—their spirit lies subdued and almost inactive because they are tired out by the long journey. *That*—so that. *Is half the half of himself*—is one-fourth as fit for being led to battle as he would normally be. *So*—equally tired. *In general*—for the most part. *Journey-bated*—travel-wearied, fagged. [*Bate*=cast down]. *Brought low*—become feeble and dejected. *Better part*—greater part; majority. *Ours*—our horses. *Are full of rest*—are quite rested (and refreshed by resting). *Number*—full tale (of soldiers); total strength. *Stay*—wait. *All*—all our supporters. *Come in*—join us. *Stage Direction*—*Sounds a parley*—gives notice (by its blast) of a *parley* (=an informal conference, under a truce, for discussing terms of peace).

Lines 30—51. *Gracious offers*—offers prompted by kind indulgence. *Offers*—readiness to redress wrongs and pardon the rebels. *Vouchsafe me hearing and respect*—deign to hear what I have to say and to pay heed to it. *Respect*—(archaic for) heed, attention. [Does not mean 'deference']. *That determination*—that you had the same fixed intentions as we have; that you were of the same mind as ourselves. *Determination*—fixed resolve. *Even*—although they belong to our party. *Great deservings*—noble qualities; high merit. *You are quality*—you do not belong to our party. **Quality*—party,

* Cf. 'A linguist, and a man of such perfection As we do in our quality much want' (*Two Gentlemen of Verona*).

side. **God defend*—may God forbid. *But still I should*—every thing except that I should always ; that I should not always. *So long majesty*—so long as you resist the King, who holds office by divine right, in an unlawful manner—by stepping outside the bounds of allegiance and sapping the foundations of good government. *Out of limit*—going beyond the bounds of dutiful obedience (to the King). *Out of true rule*—in defiance of good government ; in a state of armed revolt. Blunt means that Hotspur may, if he has real grievances, oppose the King ; but that he is bound to forfeit all sympathy if he repudiates his allegiance to the King and stirs up armed revolt. *Anointed majesty*—a King who has been anointed with holy oil at his coronation ; one who is the lawful and divinely appointed King. *But to my charge*—but, leaving personal questions aside, let me perform the task entrusted to me (i.e. deliver the King's message). *Hath sent*—i.e. has sent me as a messenger. *To know*—in order to learn. *Griefts*—grievances (metonymy ; effect for cause). *Where-upon*—upon what, on what pretext ; why. *Conjure such bold hostility from the breast of civil peace*—daringly stir up such dreadful hostilities between groups of citizens who are at peace with each other. *Conjure*—call up the demon of. *From the breast*—by rousing the latent animosities. *Civil peace*—peaceful citizens (double enallage). [*Civil*=subsisting between citizens]. *Bold*—presumptuous. *Teaching cruelty*—inciting his loyal subjects to acts of overbold cruelty. *Duteous*—dutiful, submissive and loyal. *If that*—if. Cf. IV. i. 58. *Any way*—in any way ; in the least. Cf. I. i. 61. *Forgot your good deserts*—forgotten how good a claim you have to be treated well at his hands. *Manifold*—based on many and various services. *Griefts*—grievances. *With all speed*—as soon as may be. *Have your desires*—get what you want ; get redress of your grievances. *With interest*—and something more. [*Interest*—(figurative for) increase. Or it may mean 'compensation']. *Absolute*—unconditional. *Herein misled*—led astray in this matter (i.e. in joining the revolt). *Sugges-*

* This sense of 'defend' combines the two archaic senses of 'ward off' and 'prevent'.

tion—instigation ; prompting or tempting to evil. The word generally had a bad sense, though it has now become neutral.

Lines 52—65. *Is kind*—A sneer at ‘gracious offers’. *Know the king*—know that the King. *At what pay*—i.e. when he is in difficulties (as he now is) he is ready to promise everything ; but as soon as his difficulties are over, he does not scruple to break his promises. *Pay*—fulfil his promise (with suggestion of ‘punish’). *Give wears*—help him to become the King he now is. Hotspur’s reply to the charge of disloyalty ‘against anointed majesty’. *Wears*—possesses and enjoys. *Was not strong*—had no more than a handful of followers. Holinshed mentions that Bolingbroke had ‘three score’ followers when he landed at Ravenspurgh. *Sick in the world’s regard*—of little account in general estimation ; ‘a fellow of no mark nor likelihood’ (III. ii. 45). ‘Sick’ (=ill) is used figuratively. *Regard*—opinion, judgement. *Wretched and low*—in pain and weak (continuing the metaphor in ‘sick’) ; figuratively=in distress and humble circumstances. [*Low*=not flourishing]. *Unminded*—unregarded ; for whom no one cared. *Sneaking*—returning furtively ; slinking back. *Shore*—country. *Heard him swear*—at Doncaster (according to Holinshed). *But*—only. *To he*—to secure his title of. *Duke of Lancaster*—Bolingbroke’s father, John of Gaunt, married Blanche, daughter of Henry, Duke of Lancaster. He succeeded to the Lancaster estates in right of his wife, and was created Duke of Lancaster. On his death, the title and estates should have descended to Bolingbroke, who was then Duke of Hereford. But Richard II confiscated the estates and banished Bolingbroke. [The passage is full of reminiscences of the earlier play, *Richard II* ; see II. iii. 113-6 and 148-51, III. iii. 101—20, II. i. 203-4, and II. iii. 129]. When Bolingbroke landed at Ravenspurgh he said he merely wanted to recover his paternal title and estates. **Sue his livery*—as heir file a suit in the court

* Holinshed points out that Richard II, though he had by letters patent confirmed Bolingbroke’s right to sue, by attorney, livery of any estates that may fall to him by inheritance, subse-

of wards to obtain possession of his estates. *Sue*—obtain by suit. *Livery*—a writ by which an heir on coming of age obtains possession of lands, when held directly of the Crown, from the court of wards. [*'Livery'* is strictly legal delivery of land into a person's possession]. *Beg his peace*—(legal for) pray to be allowed to pay homage to the King. The heir had to offer homage to the King when suing his livery. *With tears of innocency*—weeping as an innocent man weeps when he is wronged. *Terms of zeal*—professions of ardent loyalty. *In kind moved*—whose kindly nature and whose pity for Bolingbroke made him sympathetic. *Swore too*—not only swore to him but also kept his word.

Lines 66—88. *Now*—after that. *Barons of the realm*—i.e. peers who were summoned by writ to Parliament ; greater barons. *Did lean to him*—was somewhat inclined to support him. *The more and less*—high and low, nobles and commons ; people of all classes. *Came in with cap and knee*—came to pay their respects to him, saluting him with cap in hand and on bended knee. He was given a right royal reception : every one took off his cap and made obeisance to him. *Met him*—came out to see him. *Boroughs*—towns that enjoyed municipal privileges conferred by royal charter. *Attended*—waited for. *In lanes*—in rows ; lined up, like soldiers, on either side of the road. [*Or 'in the lanes leading to the road by which Bolingbroke passed'*]. *Laid*—brought and placed. *Proffered oaths*—swore allegiance to him. *Gave him their heirs*—sent their eldest sons to wait upon him. It was then a common practice for the gentry to engage their sons as pages to princes or nobles. The Arden Editors support Malone's reading ('heirs as pages, followed') on the ground that 'pages in shows and pageants went before their masters'. But 'page thy heels' occurs in *Timon of Athens* ; and 'as pages followed' = went behind him (as invariably as pages go behind their masters). *Even at the heels*—as close to him as they could. *In golden multitudes*—in gaily dressed bands. The dress of pages

quently revoked those letters patent and began to collect the rents and revenues of Bolingbroke's lands.

was embroidered with gold lace. *Presently*—very soon. *As greatness knows itself*—in proportion as his greatness becomes conscious of itself (i.e. he understands that he has become great). An equally good interpretation is 'since greatness never comes to a man without disclosing itself' (one of the archaic senses of 'know' being 'make known, reveal'). *Steps*—historic present. *Me*—ethic dative. *Steps . . . father*—pitches his ambitions a little higher than the vow he took before my father warranted (i.e. he was no longer a private person anxious to recover his estates and title, but a leader seeking political power). *While his blood was poor*—at a time when his temper was humble; before his heart was high. 'Blood' was the supposed seat of the emotions; hence=disposition, temper. *Naked*—bare, barren. *Now*—thereafter. *Forsooth*—to be sure. Ironical. *Takes on him*—takes it upon himself; presumes. In the third stage of his career, Bolingbroke became the champion of the oppressed subjects of Richard II. *Reform*—amend. *Some certain*—*Shakspeare has in other passages used 'certain' to limit the sense of 'some', so that 'some certain' means 'some particular, some picked'. But the parallelism between 'some certain' and 'some strait' seems deliberate; and it is better to take 'certain' as meaning 'fixed, considered unalterable'. *Edicts*—(arbitrary) orders, ordinances, or proclamations issued by the King and having the force of law. *Strait*—strict, stringent. *Decrees*—decisions (having the force of law); edicts. *Lie . . . commonwealth*—oppress the people excessively. *Cries out upon*—exclaims against; denounces. [†*Upon*=against]. *Abuses*—corrupt practices (of the court). *His country's wrongs*—the wrongs (=injustices) done to his country. Objective genitive. ‡*By this face*—by this outward show, this pretence. *This seeming brow of justice*—this creditable display of a sense of justice. *Seeming*—beseeming, seemly. [*Or*=apparent, specious]. *Brow*—aspect. *Win the hearts*—gain the affec-

* Cf. *Julius Cæsar*, I. iii. 122, *Henry V*, I. i. 87, and *Two Gentlemen of Verona*, II. v. 6.

† Cf. 'a plot of death upon him' (*King Lear*).

‡ Cf. the phrase 'put a good face on a matter'.

tions. *That*—whom. *Angle for*—fish for (with a hook and bait) ; (hence) use artful means to captivate. *Proceeded further*—went to more daring lengths. *Me*—ethic dative. *Favourites*—e.g. Lord William le Scrope (see on I. iii. 271), Sir John Bushy, and Sir Henry Green, who were executed on July 29, 1399 (*Richard II*, III. ii. 141-2). [Bagot was not beheaded, but committed to the Tower after Richard's abdication]. **In deputation*—installed as his deputies or vicegerents ; i.e. authorized to act for him in his absence. *He was personal in*—he was engaged in person in ; he had gone to Ireland to conduct. See on I. iii. 150-2.

Lines 89—105. *Tut*—expresses impatience. *Then to the point*—then let me come to *the point* (=the relevant issue ; the worst part of our accusation). *In short time after*—shortly after beheading the King's favourites. *Deprived him of his life*—Richard II died at Pontefract on February 14, 1400. He was probably murdered by Sir Piers Exton. The official story was that he died of hunger-strike ; but this 'hunger-strike' is believed to be only a euphemism for 'malnutrition and systematic privation'. *In the neck of that*—immediately after that. A racing metaphor ; cf. 'a neck-and-neck race'. [But Hotspur has finished enumerating the stages in Bolingbroke's rise to power, and is enumerating his acts of oppression. 'In the neck of that' may therefore mean 'on top of that' in the sense of 'in addition to it']. †*Tasked*—taxed ; imposed taxes upon. The reference is to the taxes known as the fifteenths (or 'tasks') and tenths (or 'dimes'), the counties contributing a fifteenth of the value of each person's movables while the cities, boroughs, and demesne lands contributed a tenth. Afterwards a general subsidy on land and goods was added to the fifteenths and tenths. The Percys complained that, though Henry IV had sworn not to allow 'any dimes to be levied of (=on) the clergy, nor fifteenths on the people', he actually levied these oppressive

* The Regent was, of course, the Duke of York ; and the executed persons were 'sovereign's counsellors'.

† 'Task' is the same word as 'tax' (phonetically =taks). Cf. 'ask' and the vulgar 'ax'.

taxes and spent them neither in the worship of God nor for the profit of the country. *The whole state*—i.e. clergy and laity. *Make that worse*—aggravate his oppression. *Suffered*—allowed. *March*—See on I. i. 38 and *Genealogical Tables*. *If every placed*—if every rightful claimant were put in his due place (i.e. had his claims recognized). *Indeed his king*—because (according to the rule of primogeniture) 'March' had a better claim to the throne than Henry IV. *To be engaged*—Construe with 'suffered his kinsman March'. **Engaged*—held as a gage or hostage. *Lie*—be kept in prison. *Without ransom*—because no ransom is offered for him. *Forfeited*—abandoned to his fate; with his life in another's power. *Disgraced victories*—dismissed me from *grace* (=his royal favour) when I had won creditable victories. Cf. I. iii. 118-122. *Entrap me by intelligence*—entangle me (i.e. bring me unawares into dangers) by employing spies. The reference is to the 'popinjay' of I. iii. 330; for the 'entrapping', cf. I. iii. 67-9. *Intelligence*—secret information; (hence) intelligencers, spies who bring secret information (metonymy). *Rated*—drove away by *rating*, i.e. uttering angry reproofs. *Council-board*—table where the Privy Councillors sit; meeting of the Privy Council. Cf. I. iii. 15-21. *Dismissed my father*—Cf. I. iii. 122-3. *Broke oath on oath*—violated one oath after another. *Wrong on wrong*—one wrong after another. *In conclusion*—at length, finally. *Drove*—compelled. *Seek out this head of safety*—resort to this troublesome expedient of a revolt because it is the ultimate and only effective means of ensuring security (against an oppressive king). *Seek out*—take pains to discover (like an explorer). *Head*—spring, fountain-head (of a river or stream); (hence) ultimate source. With play on the sense 'armed force'. *Hotspur* means:—'We had no alternative left but to take desperate measures. We had to seek safety

* According to this interpretation, which is supported by V. ii. 44 and has been adopted by all the commentators, I. 96 merely repeats 'to be engaged in Wales'. But Mortimer was a prisoner of war rather than a hostage; and it is better to take 'engaged' in the sense 'exposed to the risk (of losing his life)'. Cf. I. iii. 85-89.

at its ultimate source—to prepare ourselves for armed resistance to the King's tyranny. The King's attitude made it clear that milder forms of opposition would be futile'. *Withal*—along with it ; at the same time. *Pry into*—narrowly scrutinize ; test the validity of. One of the slogans of the rebel leaders was that Henry IV was a usurper and that the lawful heir to the throne was the Earl of March. *Indirect*—either (1) *wrongful, morally untenable ; or (2) †not in the direct line of descent. *For long continuance*—to last long ; to be maintained for any length of time.

Lines 106—113. *Not so*—do not take what I have said as our reply to the King's offer. *Withdraw*—hold a consultation among ourselves. *Impawned*—put in pawn ; given as a hostage (by the King). *Some surety*—some one who will be our surety. *Safe return*—i.e. of Worcester. *Bring him our purposes*—go over to communicate to him our proposals. *I would (that) you would*—I wish that you might choose. *Accept of grace and love*—agree to what the King offers out of kind indulgence and love. *May be so we shall*—it may be (=is probable) that we shall *do so* (=accept of grace and love).

ACT IV, SCENE iv

This Scene takes place on the same day as the last. Many stage editions of this play omit it. But there is ample dramatic need for it. (1) The Archbishop has been described as one of the likely supporters of the rebellion (I. iii. 266-8) ; and it is necessary to explain what attitude he has taken. (2) Just as the preceding scene links up this

* Cf. 'No indirect or lawless course' (*Richard III*).

† This may merely mean that while Henry IV claimed through John of Gaunt, the fourth son of Edward III, the Earl of March claimed through the Duke of Clarence, the third son of Edward III. But perhaps Shakspeare alludes to the claim, made on behalf of Henry IV, that as the descendant of Edmund Crouchback, who was assumed to be the elder brother of Edward I, he was the true heir to the throne. This claim would certainly be 'indirect' in the second sense above, even though Henry IV was the grandson of Edward III in the male line.

play with *Richard II*, so the development of this scene is to be found in the Second Part of *Henry IV*. (3) This scene shows that, even in the opinion of the rebel leaders, Hotspur's chances of success are very slender, and so prepares the audience—in a definite and marked manner—for the catastrophe that is to follow. (4) It detaches our minds for a while from the bustle and excitement of the camp—so that the actual fighting, which is to follow, may appear more impressive by contrast.

Stage Direction. *Sir Michael*—not a knight, but a clergyman (perhaps the Archbishop's chaplain). 'Sir' was formerly a title prefixed to the Christian name of a clergyman.

Lines 1—20. *Hie*—go quickly. *Bear*—take. **Brief*—letter, dispatch. *With winged haste*—as swiftly as a bird might. [*Winged*=swift]. *The lord marshal*—the earl marshal; a high officer of state and formerly the deputy of the Constable of England as a judge of the Court of Chivalry. The person referred to is Thomas Lord Mowbray, third Earl of Nottingham. He was the eldest son of Thomas Mowbray, first Duke of Norfolk (who had quarrelled with Bolingbroke). But he was *not* Duke of Norfolk, for he was not allowed to inherit his father's rank and title. He takes a leading part in the revolution in 2 *Henry IV*. He was executed along with the Archbishop. †*My cousin Scroop*—probably Stephen le Scrope, second Baron le Scrope of Bolton and elder brother of William le Scrope* (the 'Lord Scroop' of I. iii. 271). He was a distinguished soldier and had been Chamberlain of Household to Richard II. He is a character in *Richard II*. *To whom*—to those to whom. [The old theory that there is an ellipsis of the antecedent here is giving way to the explanation that 'whom they are directed (to)' is

* Literally, short message (Latin *brevis*, short). Cf. German *Brief*. Those letters or circulars of the Pope which were less formal than *bulls* were called *briefs*.

† The Arden Editors, absurdly enough, take this cousin of the Archbishop to be 'Lord William Scrope, Earl of Wiltshire' (see on I. iii. 271), who, as they themselves point out, had been already executed at Bristol.

a noun-clause and object of 'to', the preposition in the noun-clause being often omitted when it is the same as the one governing it. Cf. *on* II. iii. 90]. *Directed*—addressed. *How import*—how important they are. *Import*—signify, matter. **Guess their tenour*—have an idea of what the general purport of their contents is. *Like enough*—it is quite likely that. *Ten thousand men*—Percy's army. *Must bide the touch*—must be put to the test (in the same manner as gold is tested on a touchstone); must bring either victory or disaster to them. *Bide*—abide; undergo. *Touch*—the process of testing the quality of gold by rubbing it upon a touchstone. *Truly*—actually. *With mighty power*—with a huge army that he has rapidly collected. *What with and what with*—partly on account of and partly on account of. 'What' is an adverbial accusative, meaning 'in some degree, partly'. As an indefinite pronoun, 'what'=something. *Sickness*—illness. *Whose power was in the first proportion*—who was to take with him the largest contingent of troops. *In the first proportion*—either (1) comparatively the largest ('proportion'=share); or (2) of the largest size ('proportion'=size). *Thence*—from Shrewsbury. †*Was a rated sinew too*—was also a highly estimated source of strength. [*Rated*=valued]. *Comes not in*—is not going to join Hotspur at Shrewsbury. *O'erruled by prophecies*—prevailed upon (to give up his project) by predictions (of future events). *Power*—army. *Wage an instant trial*—run the risk of an immediate trial of strength. *Wage*—risk, hazard; venture upon. *Does not* mean 'carry on'.

Lines 21—41. *There is*—often followed by a plural or a compound subject. *A head*—an armed body. Cf. I. iii. 284. *And so there is*—what you say is true. *Drawn together*—collected in one place. *The special head*—the picked soldiers; the trained troops (comprising the national militia, the feudal levies, and perhaps some permanent

* In law, the 'tenor' of a document was its actual wording (as distinguished from its effect). 'Tenour' is now spelt 'tenor'.

† 'Was rated firmly' (=was confidently relied upon) is another reading.

foreign mercenaries). **Mo*—more. *Corrivals*—comrades ; warriors of the same standing. †*Dear men arms*—honourable men who have a high reputation as military experts. *Dear*—worthy. *Estimation*—repute. *Command*—authority ; recognized skill. *Arms*—warfare. *Fear*—doubt. *Shall be*—are sure to be. *Well opposed*—confronted by equally good commanders. *No less*—i.e. than that they will be well opposed. *Needful 'tis to fear*—there are reasons for fear. *To prevent the worst*—provide beforehand against the worst (i.e. against the defeat of Percy's army). *Speed*—go quickly. *Thrive not*—is not victorious. *Dismiss*—disbands. Subjunctive of prospective result. *Power*—army. *Visit us*—inflict punishment on us (on the pretext of paying us an official visit). *Heard of our confederacy*—heard that we have joined the conspiracy against him ; heard of the fact of our being confederates (=conspirators). *But wisdom*—bare prudence. *Make strong against him*—organize our strength to oppose him ; make ourselves ready to oppose force to force. *Go write*—go to write.

ACT V, SCENE i

This scene takes place a day after Scenes iii and iv of Act IV. A stormy morning fitly ushers in the day of the battle. Worcester does not trust the King. He has no counter-proposals to make. He merely repeats, in the King's presence, the grievances Hotspur enumerated to Blunt. The charges he brings against the King are true ; and the only reply the King can think of is that rebels never lack an excuse. Finding that a civil war is inevitable, the Prince of Wales makes a noble offer : he is ready to face Hotspur in single combat. But the King, who knows well how to make the best of a situation, renews in person his offer of unconditional pardon to the rebels. He knows that he will thus be able to retain and

* Formerly 'mo' and 'moe' (=more in number) were contrasted with 'more' (=more in quantity or size). 'Mo' or 'moe' was also frequently used before collectives.

† Herford takes 'dear men of estimation' as 'men of dear estimation' (hypallage), i.e. men of great repute.

even regain popular sympathy, while reserving to himself full discretion to deal with the rebel leaders as he likes—in future and on other pretexts. The Prince is right in anticipating that the King's offer will be rejected. It is not Hotspur and Douglas, however, who are responsible for the rejection, but Worcester who gives to Hotspur an entirely false version of his interview with the King.

Falstaff is a somewhat incongruous figure in this scene. But it is necessary to remind the audience that the Falstaff of the Boar's Head Tavern is now Captain in an army that will have to engage in a dreadful battle in a few hours. His monologue on honour is not merely humorous but raises deep, searching questions, and seriously challenges one of the most cherished convictions of the human heart. Countless millions act on the maxim that 'honour is a mere scutcheon'; but very few are candid enough to own to it, as Falstaff does.

Stage Direction. The Quartos and Folios include the Earl of Westmoreland among the *dramatis personae* of this Scene. But, as we learn from V. ii. 29, Westmoreland is at the time a hostage in the rebel camp, and could not have been present.

Lines 1—21. *How bloodily hill*—how blood-red is the disk of the sun (and how ominous of bloodshed it looks) as it first peeps out from behind the top of yonder bushy hill. *Bloodily*—refers to the blood-red colour of the rising sun as seen through mists, and also suggests that it portends bloodshed. *Peer*—peep out (so as just to be seen); become slightly visible. *Yon busky hill*—The description suits Haughmond Hill, a wooded hill to the east of the battlefield. **Busky*—bosky, bushy; covered with bushes or underwood. *The day distemperature*—(1) the day is lit up with a faint light ('pale' = dim) because the sun is in a deranged condition ('distemperature' = ill humour, discomposure); (2) the day looks frightened ('pale' = timorous) because the appearance of the sun indicates bad weather ('distemperature' = inclement weather). *His*—the sun's. *Distemperature*—(in physio-

* From *busk*, a doublet of 'bush'.

logy) abnormal temperature caused by the disturbance of due proportion between the 'humours' of the body ; (in astrology) unusual condition or position of a heavenly body that indicates atmospheric disturbances. **Doth play . . . purposes*—acts as a *trumpet* (=trumpeter) and clearly announces the sun's purposes (i.e. what the sun portends by its unusual appearance) ; proclaims that stormy weather is what the sun intends to set up. The sun was then held to determine weather conditions ; and in England the south wind often presages a storm. *By his hollow whistling in the leaves*—by producing a low, dismal rustle when blowing through the trees. *Hollow*—resembling that made in a hollow ; muffled, not full-toned. A 'hollow wind' often brings a storm in its train. *Foretells*—gives previous indication of. *Blustering day*—day of rough and stormy blasts. Perhaps with suggestion of 'day of furious fighting'. [*Bluster*=rage boisterously]. *Then*—if the 'southern wind' is moaning hollowly. *With the losers let it sympathize*—let its hollow moan deplore the fate of the losers ; let the foul weather be an evil omen to those who will be defeated today. *Nothing can seem foul*—(1) no weather can appear rough ; (2) no conditions can appear hard. *Well*—desirable. *Upon such terms &c.*—i.e. as commanders of hostile armies. † *Deceived*—betrayed. *Our trust*—the confidence I placed in you (when I chose you as one of my ministers). *Doff peace*—take off the loose and comfortable garments I wear in times of peace. *Easy*—loosely fitting ; not burdensome. *To crush steel*!—in order to put on, in my old age, steel armour that is not only hard to the touch but into which I have to squeeze my limbs. *Crush*—squeeze forcibly. *Old*—Henry IV was only thirty-seven ; but Shakspeare, having made Prince Henry as old as Hotspur, has to advance the age of the King as well. *Ungentle*—(1) hard ; (2) associated with cruel war. *What say you to it*—what is your decision on the question of peace or war. The

* Vaughan takes 'his' in l. 4 to mean 'his own' and interprets 'acts as its own trumpeter, proclaiming that it intends to produce a storm'. 'His' (=its) in l. 5 of course refers to the wind.

† 'You have deceived my trust' may mean 'I firmly believed in your honesty. I have been *deceived* (=disappointed)'.

King has been led to expect that Worcester will tell him what the purposes (IV. iii. 111) of the rebels are. *Will you again war*—are you ready to retrace your steps and seek a way out from this difficult situation, which means war—a war every one detests. *Again*—emphasizes the *-un* of 'unknit' ; does not mean 'a second time'. *Unknit*—undo, untie. *Churlish*—stiff, hard ; difficult to loose. *Knot*—intertwining of ropes, cords, &c. ; (by metaphor) difficulty. *All-abhorred*—detested by all. *And move light*—and are you ready to return to allegiance and (like a star that moves in its fixed sphere) conduct yourself as a loyal and submissive subject, in which capacity you attained high distinction by following the normal instincts of human beings. *That obedient orb*—that *orb* (=path) of *obedience* (=dutiful submission) to your King. *Orb*—(strictly) one of the concentric hollow spheres that, according to the old astronomical system of Ptolemy, surround the earth and carry the planets or stars with them in their revolution ; (here, by metaphor) sphere of activity. *Fair*—bright. *Natural*—issuing from you in the normal course of events (because you are a man of great parts) ; not due to erratic behaviour as a rebel leader. [A subject who is loyal and obedient to his king is a star moving (as Ptolemy taught) round the earth in its fixed sphere and shining with a steady light of its own. But a rebel is a meteor that has no fixed orbit and burns (as the medieval astronomers of Europe believed) with a fire kindled by the sun]. *And be no more times*—instead of continuing to be (like some luminous body drawn up into the sky by the sun) an erratic rebel who owes allegiance to none, a monstrous apparition that terrifies, and a significant omen of the disasters that will overtake posterity. *Exhaled*—drawn up by the sun. 'Meteors' (=shooting stars ; luminous appearances in the sky) were then supposed to originate from vapour drawn up by the sun. *Prodigy*—portent, omen. *Portent*—presage, prognostication. Meteors were then supposed to presage disasters. *Of broached mischief*—(latinism for) of the *broaching* (=flowing out ; spreading) of *mischief* (=misfortune, calamity). 'Mischief' is compared to a cask of ale that

Worcester has already brewed. The cask will be *broached* (=pierced with a *broach* or boring-bit, so that the ale may be drawn from it); i.e. the calamities arising out of scorn for royal authority will be let loose on society in future, and 'unborn times', the people of ages yet to come, will suffer as a result.

Lines 22—29. *My liege*—In the King's presence, Worcester addresses the King in the proper manner. *For mine own part &c.*—Cf. II. iii. 1-2. *Could*—hypothetical subjunctive. *Enterlain*—occupy. **Lag-end*—fag-end, last days. Worcester, in reply to 'old limbs', points out that he too is old. *Quiet hours*—i.e. hours devoted to peaceful pursuits. *Protest*—publicly and emphatically assert. *I have not sought . . . dislike*—it is not my fault that the present discord has arisen. Worcester's reply to the King's 'made us doff &c.'. *The day of this dislike*—this day of †*dislike* (=discord, disagreement). *Rebellion . . . found it*—he stumbled unawares on rebellion and only then did he come to know it; it is not he who is guilty of stirring up rebellion, but it is rebellion that is guilty of laying an ambush for him. Very effective sarcasm—from the King's point of view. *Peace*—hold your peace; shut up. *Chewet*—chough, jackdaw; (hence) silly chatterer. [Some take 'chewet' to mean here 'a fat rich pie of mincemeat, cream, &c.', and hence equivalent to 'corpulent person'].

Lines 30—41. [Worcester says:—'We helped you when you were almost friendless. Yet it is our family with whom you are offended']. *Turn . . . from*—treat harshly. *Turn*—turn away. *Remember*—remind. Causative. *First*—earliest. *My staff of office did I break*—deserted my post as steward of the royal household (when my brother Northumberland was proclaimed a traitor). *Staff of office*—High state officials bore a staff as the symbol of their office. *In Richard's time*—in 1399. *Posted*—rode post-haste. *On the way*—on the way from Ravens-

* In children's games, 'fog' is first, 'seg' is second, and 'lag' is last.

† Cf. 'You feed too much on this dislike' (*Troilus & Cressida*).

purgh to Bristol, i.e. at Doncaster. *Kiss your hand*—i.e. salute you as king. *Yet*—up to that time. *Place*—official position. *Account*—reputation, public 'esteem. *Nothing*—in no way. *Strong*—influential. *Brought you home*—either (1) helped you to return home from exile ; or (2) helped you to bring your plans to a successful issue. *Outdare*—brave, defy. *Dangers of the time*—i.e. risk of being seized and condemned as traitors.

Lines 41—71. [Worcester continues:—'You swore that you only wanted your title and estates back. But soon you became so powerful that, taking advantage of the King's absence and other accidents, you aimed at the throne in spite of your oath to us. Then you began to ill-treat us, though we had been your chief supporters. In the end, we had to escape from you and raise the standard of revolt on the strength of grievances springing out of your own conduct'].

Doncaster—a town in the West Riding of Yorkshire. Northumberland, Worcester, and Hotspur were present at a council held at Doncaster by Bolingbroke, who 'swore unto those lords that he would demand no more *but* (=than) the lands that were to him descended by inheritance from his father' (Holinshed). *Did nothing state*—had no designs whatever upon the throne. *Nothing*—adverbial accusative, as in l. 38 above. *Nor no*—(emphatic for) nor any. *New-fallen*—recently accrued (to you on the death of your father, John of Gaunt). [*Fall*=befall]. *Seat*—estate, possessions. [Strictly=country seat, castle]. *To this we swore our aid*—we swore to help you in obtaining this. *In short space*—soon. *It rained head*—good fortune came pouring down upon you like a shower of rain ; in every direction events shaped themselves to your advantage. *Fortune*—object (of instrument or result) of the intransitive verb 'rained'.* *Showering*—falling in a shower (=copiously). Qualifies 'fortune'. *Such a flood you*—you suddenly found yourself so powerful. An in-

* Cf. 'It rained fire from heaven' (*Luke*, xvii. 29); and the colloquial 'it was raining cats and dogs'.

stance of anacoluthon: the adverb clause of result that should have followed is not expressed after the long parenthesis in ll. 49-54 (especially as it would have come after another clause of result in l. 54). *What with*—See on IV. iv. 14-16. *The absent King*—the absence of the King. Richard II was in Ireland. *The injuries of a wanton time*—the wrongs the people suffered during a period of disorder (or during the reign of a capricious king). *Wanton*—disordered; or capricious. *Seeming sufferances*—apparent sufferings (e.g. banishment, loss of paternal estate). *Borne*—already undergone. *Contrarious*—adverse. *Held*—detained. *Unlucky*—See on I. iii. 150. *Repute*—believe, consider. *From this swarm . . . hand*—you took advantage of ('took occasion from') all these various favourable opportunities ('this swarm of fair advantages') to get yourself readily persuaded ('quickly wooed') to grasp the reins of the country's government ('gripe the general sway') and aim at becoming king. *Gripe into your hand*—get into your power. *General sway*—the government of the whole State. [*General*=over the people as a whole]. *Being fed . . . sparrow*—after having received, as long as you were helpless, the full benefit of our support, you treated us, when you found you could stand on your own legs, in the same (ungrateful) manner in which that notoriously cruel bird, the unfledged chick of the cuckoo, treats the sparrow that hatches and feeds it. *Used*—treated. *Ungentle*—savage, cruel. *Gull*—unfledged bird. A dialect word in this sense. *Bird*—chick, nestling. **Useth the sparrow*—The cuckoo lays her single egg in the nest of some small bird (e.g. the hedge-sparrow); and when the young cuckoo grows up, it drives out not only the sparrow chicks but even the mother bird. *Did oppress our nest*—grew so big as to break down our nest (as the young cuckoo, being too big for a sparrow's nest, squeezes out the sparrow chicks); i.e. became so powerful as to subject to cruel injustice the members of our family. *Grew to so great a bulk*—grew

* Cf. :—The hedge-sparrow fed the cuckoo so long,
That it had it (=its) head bit off by it (=its) young.
(*King Lear*).

so big in size ; i.e. considered yourself to have become so influential in the country. *By our feeding*—as the result of our initial help. *Our love . . . sight*—we who had been devoted to you were afraid of approaching you (just as the mother sparrow is afraid to come near the young cuckoo whom she has lovingly fostered). The reference is perhaps to the quarrel between the King and the Percys in Act I, Scene iii, after which all the Percys were dismissed from the King's presence. *For fear of swallowing*—because of the fear of being swallowed (=devoured). The teachings of Pliny and some later naturalists made current the ridiculous belief that the cuckoo was carnivorous and actually devoured both the sparrow chicks and the mother bird. *Swallowing*—your swallowing us. Gerund, used as an abstract noun. *With nimble wing*—with great rapidity. *Enforced*—forced, compelled. *For safety sake*—in order to seek security for ourselves. For 'safety', see on II. i. 69. *Raise this present head*—collect this armed force. *Whereby*—in consequence of which ; and for this reason. *Opposed*—in opposition (to you) ; as your antagonists. *By such means*—for such reasons ; relying on such weapons (of popular disaffection). *Forged*—brought into being ; made available. **Unkind usage*—conduct lacking in natural gratitude (to us). †*Dangerous countenance*—threatening looks ; overbearing demeanour. *Violation of all faith and troth*—repudiation of every promise. *Faith and troth*—a common reduplication (like 'jot or tittle', 'might and main'). *Troth*—truth ; faith. *Sworn*—pledged on oath. *In your younger enterprise*—in the younger (=less developed, earlier) stage of your ambitious career ; before you had thought of usurping the throne. To be construed with 'sworn'. [But if 'younger' is taken to mean 'later, more recent', as it generally does, 'in your younger enterprise' will have to be construed with 'violation' and will mean 'in the project of becoming king, which you subsequently formed'. Moorman interprets 'your undertaking since you became king', but leaves 'undertaking' unexplained].

* Or 'harsh oppression of the people'.

† 'Danger' formerly meant 'power to harm' ; and 'to be in a person's danger' meant 'to be in his power'.

Lines 72—82. *Things*—charges against me. *Indeca you have*—you indeed (=actually) have. *Articulate*—set forth in articles (=in separate clauses ; as separate counts of the indictment) ; specified in a formal list. *A contracted form of 'articulated'. *Proclaimed*—publicly announced. *Market-crosses*—crosses erected in a market-place. Public notices were formerly hung up on these crosses. †*To face the garment of rebellion*—to make rebellion attractive by confusing it with other issues. *Face a garment*—trim an article of dress ; cover a certain breadth of a garment with another material of a different colour. *Garment*—(metaphorical for) outward appearance. *With some fine colour*—(1) with some cloth of a delicately beautiful colour ; (2) with some subtle excuse. Note the quibbles on 'fine' and 'colour'. *Please the eye of*—seem alluring to. *Fickle changelings*—turncoats who are ever wavering in their allegiance—now friends, now enemies. 'Changeling', which has here the archaic sense of 'turncoat', keeps up the metaphor in 'facing'. *Poor discontents*—wretched malcontents ; persons in such poor circumstances as to be prone to political disaffection. *Which*—who. *Gape and rub the elbow at*—either (1) cheer and chuckle when they hear ('gape' = shout, bawl) ; or (2) ‡show signs of eagerness and delight when they hear ('gape at' = be eager to obtain). If the second interpretation is adopted, a syllepsis results, 'at' having a different meaning with 'gape' from what it has with 'rub the elbow'. *Rub the elbow*—express satisfaction by rubbing their elbows. Perhaps with a suggestion that such changelings and malcontents are out at elbows. §*Hurlyburly*—attended with disturbances ; tumultuous. An adjective (here). ||*Innovation*—revolution ; insurrec-

* 'Some verbs ending in *-te* . . . do not add *-d* in the participle' (Abbott). There is a tradition that six articles were drawn up and sent to the King.

† Dryden has 'Rebellion, faced with public good'. Wright distinguishes 'face' (=patch outwardly) from 'line' (=add to inner strength) in II. iii. 82.

‡ This is supported by 'starving for' in l. 81 below.

§ Not a reduplication on 'hurly', but formed on the phrase 'hurling and burling'.

|| Sallust has *plebes novarum rerum cupida* ('the mob longing for new things, i.e. a revolution').

tion. [Wright takes 'hurly-burly innovation' to mean 'change which throws everything into confusion', The Arden Editors takes 'innovation' to mean 'commotion']. Yet—so far (in human history). *Did insurrection cause*—did the advocates of armed revolt find it difficult to invent such specious and hollow excuses (as those urged by you) for upholding their contentions. *Insurrection*—insurrectionists (metonymy). *Want*—lack, feel the want of. *Water-colours*—colouring substances for which water is used as a solvent (and so less durable than oil-colours); (by metaphor and quibble on 'colours') flimsy pretexts that impress for a moment but will not bear examination. *Impaint*—paint upon; i.e. disguise the real nature of, seem to justify. *His cause*—what he ('insurrection') preaches. *Nor*—nor want. *Moody*—sullen, discontented. [The Arden Editors suggest also 'angry, savagely desperate']. *Starving for*—dying for; longing intensely for. *A time confusion*—a time of indiscriminate devastation and destruction (for they have nothing to lose and everything to gain; cf. III. iii. 186-7). *Pell-mell*—confused. An adjective (here). *Havoc*—The order *havoc!*, given to soldiers, was the signal for the seizure of spoil and pillage. *Confusion*—ruin, destruction.

Lines 84—100. **Both your armies*—the armies of both of you (the King and Worcester). For the moment, the Prince does not take sides: he is anxious to prevent a civil war, if he can. *Many a soul shall*—many a soul who shall. *Pay encounter*—suffer intensely (i.e. die or be crippled) as a result of this conflict (between the King and the rebel leaders). *They*—the armies. *Join in trial*—join battle (i.e. come together and begin a battle) in order to test which side will win; engage in a battle. *Doth join Percy*—praises Henry Percy just as frankly and freely as all others do. *Join*—associate himself. *By my hopes*—I swear it by all that I hope for. ['Hopes' may mean 'hope of salvation'; cf. II. iv. 8-9]. †*This present head*—if this revolt, in which he is

* Strangely enough, Wright interprets 'that is, Hotspur's and Douglas's (armies)'.

† Nominative absolute; 'set'=being set.

now engaged, is not laid to his charge—is struck from his record ; if his responsibility for this revolt is not taken into consideration. *Set off*—taken down from. *Active-valiant*—valiant in act ; who has done valorous deeds. *Valiant-young*—valiant at his young age. *To grace deeds*—to shed the lustre of his heroic deeds on recent times. *For my part*—as regards myself. *I have chivalry*—I have shirked the duty of cultivating that martial ardour which distinguishes knights (like a boy who purposely stays away from school). *So*—as a truant from chivalry. *Account*—regard. *Yet*—although I have no soldierly achievements to my credit. *This*—this (I declare). Anacoluthon. *Take the odds of*—have the advantage of ; retain the superiority given him by. Although Hotspur is a brave and trained warrior, and the Prince is a novice, yet the Prince is prepared to meet Hotspur in single combat. *Estimation*—reputation. *Save the blood on either side*—prevent the loss of life on both sides. *Try fortune fight*—put my fortunes to the test by engaging in single combat with him. This is a dramatic detail Shakspeare has added to the story.

Lines 101—114. *So*—in a single combat with Hotspur. *Venture thee*—stake your life. *Albeit*—(archaic for) although. *Considerations infinite*—innumerable facts that have to be taken into account. *Make against it*—tend against it, ‘tell’ against it ; make such a step unwise. *No, good Worcester, no*—The King resumes his reply to Worcester, which the Prince’s offer interrupted. He now replies to Worcester’s charge of ‘unkind usage’, which he interprets as ‘general oppression of the people’, though perhaps Worcester meant no more than ‘personal ingratitude to the Percys’. *That are misled*—who have been led into error. **Upon your cousin’s part*—by your kinsman (Hotspur). *Will they*—if they will ; if they are willing to. *Grace*—kindness. *He*—Hotspur. *Bring me word*—

* Or ‘in consequent of your nephew’s conduct’ (‘part’=conduct, action) ; or ‘as being supporters of your nephew’ (‘part’=behalf). But the phrase does not mean ‘on your nephew’s side’, as some have interpreted it.

come and inform me. **Rebuke . . . on us*—the means of administering chastisement and a fearful disciplinary punishment are at my disposal. *Wait on us*—are in attendance on me ; are at my beck and call. *Do their offices*—do their duty ; deal mercilessly with rebels. *We will not . . . reply*—we do not now wish to be put to the trouble of hearing your reply ; (a regal circumlocution for) you need not reply at once. *Fair*—fairly, sincerely. *Take it advisedly*—act, decide, after due deliberation. For 'it' as an indefinite object with the vague meaning of 'things in general ; the whole question', cf. 'take it easy'.

Lines 115—125. *It*—the King's offer. *On my life*—I can swear it on my life. *The Douglas, the Holspur*—'The' indicates notoriety. Cf. also I. iii. 261. *Both together*—being, as they are, both together. *Are confident . . . arms*—are so overbold that they consider themselves capable of facing the rest of the world in battle. *Hence*—go hence. *Therefore*—since there is little hope of peace (as the Prince has just pointed out). *To his charge*—to the troops under his charge (=command). *On their answer*—immediately we get a reply from them. *Set on*—attack. *Befriend*—help. *As*—according as. *Down*—knocked down on the ground ; lying prostrate on the ground. †*Bestride me*—stand over me with one leg on each side of my body (in order to defend me). *So*—good, very well ; i.e. I shall be satisfied. Cf. II. iv. 485. *'Tis a point of friendship*—it is what one should do for a friend. *A point of*—something showing. [*Point*=distinguishing mark, characteristic. Or perhaps=feat]. *A colossus*—a person of gigantic size. First applied to the gigantic statues found in Egypt, 'colossus' subsequently came to mean the bronze statue of Apollo (70 cubits high) that stood astride the entrance to the harbour of Rhodes, ships having to pass between its legs, which rested on two moles. *Do thee that friendship*—can bestride you (for you are so

* The King, as the chosen of God, speaks in language suitable to God Himself.

† At the Battle of Agincourt, the Prince (then Henry V) is said to have saved the life of his brother, the Duke of Gloucester, in this way.

huge in bulk). *Say thy prayers*—The Prince is quick enough to understand that Falstaff is afraid to die. *Bed-time*—‘Say thy prayers’ reminds Falstaff of bed-time, which comes immediately after. *And all well*—and (that) all (were) well ; and that quiet and peace reigned in the country.

Lines 126—140. *Why*—it is surprising to find that you are afraid to die. *Thou owest God a death*—you will have to die one day—that is God’s unalterable law. With quibble on ‘death’ and ‘debt’ (formerly pronounced alike). *’Tis*—it (the debt of death) is. *Not due yet*—not become payable yet ; i.e. I am not so old now as to have to die. **I would . . . day*—I would dislike having to die a violent death in battle before the day of my natural death has come. *Loath* (now spelt ‘loth’)—unwilling. *Pay him*—pay God the death I owe him ; i.e. die a violent death. *Before his day*—before the day he has fixed for that death ; i.e. before the day of my natural death comes. [Falstaff’s argument is : natural death is a death decreed by God, but death by violence is a death sought by man]. *What need I be*—what necessity is there for my being. *What*—how. Adverbial accusative. *Need I*—am I compelled to. *Be so forward with*—officially make so early a payment to. *Him who*—one who ; a creditor who. *Calls not on me*—does not demand it of me. [If God wants Falstaff to repay Him the death he owes Him, He can bring about Falstaff’s natural* death. Since He does not choose to do so, why should Falstaff go out of his way to die a premature death on the battle-field?]. *Well, ’tis no matter &c.*—This is an objection Falstaff raises to his own plea. ‘It may be that the time for my natural death has not yet come. But that does not matter, because “honour pricks me on”, and one must always be prepared to sacrifice one’s life for the sake of honour’. *No matter*—of no importance. *Pricks me on*—urges me to go forward and risk death on the battle-field. *Yea*—Falstaff now replies to the objection that he is in honour bound to risk his life. ‘Quite so ; honour bids me risk my life. But what would

* Based on a passage in Lyly.

be the result if I am sent off wounded when, in obedience to the dictates of honour, I appear on the battlefield?' *How if*—what would happen if. *Prick me off*—send me off wounded ; *or* choose me for being wounded. Note the quibble on 'prick'. *Come on*—appear on the scene of action. *How then*—what would happen then. *Can honour set to a leg*—will the fractured or dislocated leg-bone of a man wounded in battle set automatically because honour has urged him on to fight. **Set to a leg*—mend a broken leg ; put in the right position—the position best adapted to the restoration of the normal condition—the fractured or dislocated bone of one's leg. 'To' is an adverb denoting attachment ; cf. 'clap to the doors', II. iv. 267. *Take away the grief*—remove the pain. *Hath no skill in surgery*—is not an expert surgeon ; i.e. a man does not the more readily get over wounds and injuries because he has been fighting for the sake of honour. *A word*—an unsubstantial thing ; something that has no existence except in language. *What is in*—what is the content of ; what is the tangible substance represented by. †*Air*—another symbol of what is unsubstantial. *A trim reckoning*—it is a fine estimate of honour (to say that it is 'a word' and 'air'). 'Trim' (=fine, pretty) is, as usual, ironical. *Who hath it*—who is the man who enjoys honour. *He . . . Wednesday*—not any living man, but the man who died last Wednesday. 'Honour is not only unsubstantial in itself but can belong only to the dead'. *O*'—on. *He*—the dead man. *Feel it &c.*—'Honour is useless even to the dead, who alone enjoy it, for they do not perceive it'. *Insensible*—(used here in the passive sense of) incapable of being grasped by the senses. *To the dead*—so far as the dead are concerned. *Live with the living*—lend itself to being enjoyed by those who are living. *Why*—i.e. why cannot the living enjoy honour. *Detraction . . . it*—it is impossible for the living to enjoy honour, because there are bound to be calumniators who

* Wright interprets 'put on a leg that is cut off', and is supported by the Arden Editors.

† Cf. 'in the air'=shadowy ; 'beat the air'=engage in futile pursuits.

will be undermining their reputation. *Detraction*—calumny. *Suffer it*—permit honour ('to live with the living'): *Therefore*—because (1) wounds and injuries are none the less dangerous and painful for having been received in a battle fought for the sake of honour ; (2) honour is in itself shadowy and unsubstantial ; (3) honour in war belongs only to the dead, and even then is not perceived by them ; and (4) honour cannot be enjoyed by the living, for it cannot survive the calumny to which it is subjected. *I'll none of it*—I desire none of it ; I am not going, for the sake of honour, to expose myself to unnecessary risks. [*Will*=desire. A verb of full meaning. In V. iii. and V. iv. he acts up to this resolve]. *Honour is a mere scutcheon*—honour is no more than a petty distinction awarded to persons after death. *Scutcheon*—(funeral) escutcheon ; hatchment, i.e. tablet bearing the armorial bearings of a deceased person and affixed to the front of his dwelling-house or hung up in a church. 'The scutcheon was the lowest description of heraldic ensign allotted for funerals' (Arden Edition). *My catechism*—the series of questions asked and answers given by myself. A 'catechism' is a primer setting forth the elements of the Christian religion in the form of a series of questions and answers.

ACT V. SCENE ii.

This scene takes place immediately after the last. Worcester's conduct is difficult to explain. He has hitherto been anxious to postpone actual hostilities till more reinforcements arrived ; but now, instead of gaining time through further negotiations, he hastens the catastrophe by a deliberate lie. Again, if his real motive for refusing to make peace with the King is the apprehension of treachery (which the King's past conduct fully justifies), he could have discussed that point with Hotspur. In IV. iii. 52-53 we find that Hotspur too suspects the King's good faith : even if Worcester considered the King's offer 'liberal and kind', Hotspur, who has almost made up his mind to try conclusions with the King on the battle-field,

might have been induced to take the view that the King would not 'keep his word'. Worcester's conduct is in any case unpardonable: in order to avert likely danger from himself and his brother, he sends, by the blackest treachery, thousands to a sure death.

Vernon once again shines as a man of pure and lofty spirit. But, instead of arguing the point with Worcester, he weakly falls in with the latter's dangerous plan. He is the only person who has the insight correctly to judge the Prince of Wales. Even while protesting that he is a fighter, not a talker, Hotspur talks a little too much. But his boldness and keenness are undeniable, coupled though they are with shallow judgement and an easy optimism.

Lines 1—27. *Know*—be told. *Liberal and kind*—Worcester means that the terms of peace are generous and even kind, so far as the rebels in general are concerned. But they are dangerous to himself and Northumberland, because the King can never keep his word and really pardon them. *'Twere best he did*—it would be best that he (Hotspur) knew it. Vernon is for being straightforward. *Then*—if Hotspur comes to know the King's offer. *Undone*—ruined (because Hotspur is sure to accept it). *The King*—(that) the King. *Keep his word*—actually forgive us as he has promised (V. i. 106-8). *In*—by. *Still*—always. *Find a time*—create an occasion. *Punish this offence in other faults*—punish us, ostensibly for other minor offences but really for this crime of raising the standard of revolt. *In*—when punishing. **Suspicion eyes*—as long as we live, the King is sure to be suspicious of us and to keep the closest watch on us. [The other reading 'supposition' gives the same meaning, for *supposition*=suspicion]. *Shall be stuck full of eyes*—shall have the whole of its body covered with eyes. [*Stuck*=set, adorned; cf. 'my shroud of white, stuck all with yew' (Shakspeare)]. *For treason*

* Virgil describes Rumour as 'a huge, dreadful monster that had as many feathers on its body as it had eyes under those feathers'. There may be a reference to the hundred-eyed and 'all-seeing' (*panoptes*) Argus, whom Juno set to watch Io, who was one of Jupiter's favourites transformed into a cow.

ancestors—Worcester is explaining to Vernon why it is not possible for the King to forget the past and really love them. Though a fox may become quite tame, be cared for with the utmost tenderness, and be kept in a perfectly safe cage, it is bound to show, in some habit or other, the fierce instincts it has inherited. A rebel is no more trusted than such a fox: kings follow the maxim 'Once a traitor, always a traitor'. *Treason*—a traitor (metonymy). *Never so tame*—however tame it might be. Modern idiom demands 'ever so'. *Cherished*—petted. *Locked up*—kept securely in a locked cage. *Will have*—is bound to have; cf. 'accidents will happen'. *Wild*—fierce, defiant of control. *Trick*—trait, habit, way—generally a bad or unpleasant one. ['Wild trick'=dash of the wildness (Herford); a trait of inherited wildness (Arden Edition)]. *Look how we can . . . nearer death*—Worcester is explaining to Vernon that, if they made peace with the King, every act of theirs will be suspect in his eyes. He says:—'It matters little what feelings we actually exhibit—whether we look pleased or displeased; for there will be critics bent upon putting a wrong meaning on our looks in order to prove us guilty. We shall be like stall-fed cattle who are purposely fattened in order to be slaughtered: the greater the affection shown for us, the more imminent will always be the risk of our being condemned to death (on some pretext or other)'. **Look how we can*—let us look *how* (=in any way) we can; although we may look in any way we are capable of. *Or . . . or*—whether sadly or merrily. For 'sad', see on III. i. 103. *Interpretation*—interpreters, critics (metonymy). *Misquote*—maliciously interpret; put an unfavourable construction upon. *Like oxen at a stall*—like oxen who are being fed up in a stall (in order to be fitter for slaughter). *Stall*—cattle-shed. *Trespass*—(in the biblical sense of) offence, transgression. *Hath the excuse of*—is

* 'Look' is optative subjunctive; 'how we can' is a noun clause (dependent question), used adverbially; and the whole is the equivalent of an adverb clause of concession. The looks of a fox are believed to be deceptive: 'where they hate, they look friendly and merrily' (Caxton).

excusable on account of. *Heat of blood*—angry temperament. *And an adopted name of privilege*—and a special immunity in the nickname given to him. *Adopted name*—name attached to one; nickname. *Of privilege*—that confers a *privilege* (=advantage over others; special immunity). *Hare-brained*—having no more sense than a hare; heedless, rash. *Hotspur*—heady or rash person. *Literally*, 'one whose spur is hot with hard riding'. *Governed by a spleen*—mastered by a fiery impetuosity; the victim of a violently irritable temper. The spleen was supposed to be the seat of the emotions and passions. *Live . . . father*—have been transferred to me and to his father, so far as their guilt is concerned. *Live*—are alive and active. *Upon my head*—with their guilt resting on me. *Train him on*—lure him on; lead him astray by artifice. **His corruption*—the taint (of political perversity) that is in him; his rebellious tendencies. *Taken*—caught as an infection; derived. *Spring*—fountain-head, source. *Of all*—of all his offences. *Pay for*—expiate for; be punished for. *In any case*—whatever happens. *Deliver*—communicate, report, relate. Cf. I. iii. 26. *What you will*—whatever message you like. *Say 'tis so*—back you up; support your statement.

Lines 28—45. *Deliver up*—set free. Westmoreland was detained as surety for the safe return of Worcester. Hotspur has a keen sense of honour as a general. *Bid*—offer. *Presently*—immediately. *Defy*—challenge. *By*—by the mouth of; through. *Tell him so*—tell Westmoreland that we challenge the King. *And shall*—and I shall. *No seeming mercy*—nothing that has been the semblance of mercy—not to speak of actual mercy; 'no mercy even in appearance' (Wright). *Gently*—in courteous language. *Mended*—†(1) explained away (from the King's point of

* Perhaps there is a reference to the legal theory of 'corruption of blood', according to which a person convicted of treason (or felony) could not hold land, and neither inherit property nor transmit it to his heirs.

† 'The metaphor is from putting a patch (i.e. the denial that he broke his oath) on an old garment (i.e. the breaking of his oath)'—Collins. Cf. 'mend a fault'.

view) ; (2) *improved upon, (ironical for) aggravated (from Worcester's point of view). *Thus*—in this way ; viz. 'by now forswearing &c.'. †*Forswearing*—(1) denying on oath (from the King's point of view) ; (2) falsely swearing (from Worcester's point of view). *That he is forsworn*—that he has broken, gone back upon, his oath. *Scourge in us*—punish us with relentless severity for this offence of treason, which he calls detestable. *Scourge*—whip ; punish. *With haughty arms*—with all the strength that his pride can give to his arms. *Arms*—Limbs, not weapons, are meant. *This hateful name in us*—this offence of ours, which he calls hateful. The 'hateful name' is 'rebel, traitor'. *Thrown . . . teeth*—sent a bold and straight challenge to King Henry. *In King Henry's teeth*—in King Henry's face ; i.e. straight at him. *Engaged*—kept as a hostage. Cf. IV. iii. 95. *Bear it*—take the challenge to the King. *Which*—which facts of my 'throwing a brave defiance and Westmoreland's bearing it'. *Cannot choose but*—is bound to ; cf. I. iii. 279. *Bring him on*—force the King to come up with his army.

Lines 46—51. *Single fight*—a single combat ; a duel. *Would*—I wish that. *The quarrel heads*—we two were alone concerned in this dispute (and that no other person need have been dragged into it). *Lay upon our heads*—rested as an obligation upon us. *Might draw short breath*—might have to pant and gasp, i.e. engage in a fight. *Harry Monmouth*—the Prince of Wales, so called because born at Monmouth, where his father had his castle. Hotspur's sentiments coincide with those of the Prince in V. i. 99-100. *How showed his tasking*—in what light did his challenge appear ; what was the frame of mind that his challenge revealed. *Showed*—seemed. *Tasking*—challenging (of me). Cf. IV. i. 9. But 'tasking' perhaps couples the idea of 'challenging' with that of 'reproaching, censuring'. *Seemed it in contempt*—did he

* Cf. 'mend the instance'.

† For sense (1), cf. 'wouldst forswear thy own hand and seal' (Arbuthnot) ; and for sense (2), cf. 'Love bids me forswear' (Shakspeare).

challenge me in such a way as to suggest that he has a poor opinion of me. Hotspur thinks poorly of the Prince ; but, egotist as he is, he expects the Prince to have a high opinion of him.

Lines 52—69. *No*—there was no contempt whatever in his challenge. *Urged*—put forward, pressed. *More modestly*—in more modest language. *Dare*—challenge. *Gentle exercise*—friendly combat (for the sake of exercise or training). *Proof of arms*—test of skill in handling weapons of war. *He gave you . . . man*—either (1) he gave you what he as a man owes you, i.e. he was manly enough to speak of you with the respect that you deserve ; or (2) he attributed to you all that is due to a man. In (1), the phrase 'duties of a man' is subjective—what the Prince as a man felt to be his duty ; in (2), it is objective—what Hotspur as a man was entitled to. *Duties*—either (1) sense of duty ; or (2) dues. *Trimmed . . . praises*—painted in glowing colours the eulogies that people heap on you. *Trim up*—dress up ; adorn, polish. *With a princely tongue*—speaking as a prince ought to. *Spoke your deservings*—recounted your merits. *Like a chronicle*—giving precise details such as are found in a historical record. *Making you . . . valued with you*—describing you as far worthier than his praise could indicate, for he belittled a praise that always fell short of your actual merits. Hyperbole : Vernon goes beyond what the Prince actually said. *Better than*—worthier than ; superior to. *Dispraising*—disparaging. *Valued with you*—when compared with you. *Which*—a fact that ; antecedent is the sentence in the next line. *Became . . indeed*—was truly worthy of a prince. *Made . . . himself*—either (1) accused himself in terms that made him blush in shame ; or (2) referred to himself in terms that made him blush in modesty. **Cital*—impeachment (Johnson) ; or mention (Schmidt). Both V. i. 93 and the next line support the first interpretation. *Chid his truant youth*—rebuked himself for having wasted his youth in frivolous pursuits.

* From 'cite'=call upon to appear in court (by a formal summons). Vaughan interprets 'a blushing cital of himself' as 'a calling himself to account, as he did, with blushes'.

Truant—spent in dissipation. *With such a grace*—so becomingly. *As if*—as he would chide himself if. *Mastered*—was master of ; possessed. *There*—in that very act ; in rebuking himself. *A double spirit*—the two-fold faculty. *Spirit*—intellectual power. *Teaching*—i.e. teaching himself ; showing up his own faults. *Learning*—benefiting by that lesson ; i.e. behaving modestly. *Instantly*—at one and the same moment, at once. [Moor-man interprets ‘as though he had suddenly acquired the power both of learning himself and of teaching others’]. *There did he pause*—that was all he said. *But*—although he said nothing more. *Me*—emphatic. *If he outlive . . . day*—if he survives the danger to which he will be exposed today ; if he is not slain in today’s battle. A concession to Hotspur’s boast (in IV. i. 122-3). *Envy*—malice (of fate) ; danger. *Owe*—own ; have. *So sweet a hope*—a prince of so high promise. *Misconstrued in his wantonness*—misjudged in regard to the frivolous life he has been leading ; i.e. because he has been a gay and wild youth, it has been wrongly assumed that he has no noble or manly qualities. *Wantonness*—frolicsome behaviour, sportiveness.

Lines 70—89. **Enamoured on*—charmed with. *Hear . . . liberty*—hear it reported of any prince that he was so reckless in self-indulgence. *Liberty*—unrestrained conduct, licence. [If the reading ‘at liberty’ is adopted, ‘so wild at liberty’=so thoroughly uncontrollable yet given a free hand (instead of being confined like a lunatic). Capell’s ‘so wild a libertine’=who so recklessly followed his own inclinations]. †*Be he as he will*—let him be what he chooses to be ; irrespectively of whether he is a reformed youth of excellent promise (as you think) or a wild libertine (as I believe). *Yet*—for all that ; nevertheless. *Embrace him with a soldier’s arm*—clasp him so tight in my soldier’s arms. *That*—so that. *He shall shrink under my courtesy*—(1) he is sure to wince under the pain of my embrace ; (2) his body is sure to contract under the pressure of my embrace. *Shrink under*

* ‘Enamour of’ is the only modern construction.

† Equivalent to an adverb clause of concession. See on l. 12 above.

—(1) flinch from ; (2) be reduced in size on account of. *Courtesy*—customary salute ; (ironical for) death-grapple. *Fellows*—comrades. **Better consider . . . persuastion*—it is better that you decide what is now your duty than that I, who am not gifted with any powers of eloquence, should try to kindle your martial ardour with words of exhortation. *Well*—in any satisfactory degree. *Tongue*—eloquence. *Lift your blood up*—raise your spirits. *Persuasion*—persuasive words ; exhortations. †*The time of life . . . an hour*—The term of man's life is, it is well known, short. But if life lasted no longer than an hour, no longer than the time it takes for the hand of a clock to register the passing away of an hour, even that single hour would be too long for endurance if it were spent in unworthy pursuits. *Time of life*—time taken up by human life. *Shortness*—short period of time. *Basely*—in vile pursuits. *If*—even if. *Did ride . . . point*—were carried on the hour hand of a clock and ended when the hand marked the completion of an hour ; i.e. were no longer than one hour. *Dial's point*—the pointed end of the hour hand of a clock (or of the needle of a sun-dial). *Still*—always. *Arrival of an hour*—the beginning of the next hour. *An if*—if. *Tread on*—trample on ; crush the power of. *Die*—we die. *Brave death*—it would be a heroic death. *When*—since. *For*—as for, with regard to. *The arms are fair*—we are justified in taking up arms. *Intent of bearing them*—the purpose for which we have taken them up.

Lines 90—101. *Apace*—at a fast pace ; quickly. *Cuts me from*—prevents me from continuing ; cuts short. *Tale*—talk. *Profess not*—do not claim to have skill in ; do not declare myself proficient in. *Only this*—supply 'I wish to say'. ‡*Whose temper*—the tempered (=hard and

* Hotspur, who has 'not well the gift of tongue', mixes up two constructions :—(1) 'You can better consider . . . than I can lift &c.' ; and (2) 'Better consider . . . for I cannot lift &c.'—*Arden Edition*.

† Based on a passage in Lyly's *Euphues*, which is itself based on a passage in Seneca's *De Brevitate Vitae* (*Arden Edition*).

‡ This is perhaps an instance of pregnant construction. Collins paraphrases 'whose temper I intend to test by staining it &c.'.

elastic) blade of which. *Best blood*—blood of the noblest opponent. *Meet withal*—meet with ; find. *Adventure*—chance occurrences. *Esperance*—the war-cry of the Percys. Cf. II. iii. 70. *Set on*—march on with our army. *Lofty*—majestically sounding. *Instruments of war*—war drums. *Embrace*—take farewell of one another by an embrace. *Heaven to earth*—the odds are heaven to earth ; i.e. the chances of being killed exceed those of surviving as much as heaven is superior to earth. Compare 'ten to one'. As in l. 87 above, Hotspur's words again portend disaster. *Courtesy*—See on l. 75 above.

ACT V, SCENE iii

This scene takes place shortly after the last one. The Battle of Shrewsbury has already begun. Douglas has killed the Earl of Stafford, who was dressed like the King. He meets Blunt, similarly dressed, and kills him. Hotspur congratulates Douglas on his achievements, but points out that he has killed, not the King, but one of the many who are wearing the King's coat of arms.

Falstaff, seeing Blunt's dead body, moralizes on the vanity of honour. In order to pocket the pay due to his 'ragamuffins', he has led them to their death. Rebuked by the Prince of Wales for doing nothing, he boasts that he has killed Hotspur and done remarkable deeds. As he can never be wholly serious even on a battle-field, he hands over a flask of sack (kept in a case) to the Prince, pretending that it is his pistol. The Prince shies it back at him, and goes away. Falstaff declares his intention of avoiding Hotspur and saving himself if he can ; and then consoles himself with the thought that, if he has to die, he will gain honour, though he does not seek it.

For deviations from Holinshed, see *Introduction*, II. G 2 xvi (p. xxxvi).

Stage Direction. *Plain*—battle-field. *Power*—army. *Alarum*—the signal or cry 'All arme' (Italian for 'To arms'), which was the usual summons to a battle.

Lines 1—13. *Thus*—in this persistent manner. *Thou crossest me*—you cross my path ; you bar my way. *Upon my head*—i.e. at my cost ; by striking me down. *Hlaunt*—run after ; follow persistently. Cf. II. iv. 438. **The Lord of Stafford*—Edmund, fifth Earl of Stafford ; according to Holinshed, made Constable of England on the field of Shrewsbury ; slain while leading the van of the King's army. *Construction*: hath dear (=dearly) bought thy likeness today (i.e. has paid with his life for having dressed himself like you). Douglas, of course, takes Blunt to be the King after Blunt has told him 'They tell thee true'. *Instead of thee*—i.e. instead of ending thee. *Ended him*—put an end to his life. *So shall it thee*—i.e. it shall end thee. *Yield thee*—surrender.

Lines 14—29. *Triumphed upon*—won a victory against. *All's done*—everything is over ; the battle is finished. *All's won*—a complete victory has been won (since I have slain the King). *Breathless*—lifeless. *Full well*—quite well. *Semblably like*—similarly to. *Furnished*—dressed and armed. †*A fool go with thy soul, whither it goes*—You may have been a pious or a wicked man in life, and I do not know whether your soul will go to heaven or to hell. But one thing I am sure of : you are a fool, and it is this fool in you that will accompany your soul, wherever it is destined to go. Douglas means that he would not have killed Blunt, if Blunt had not foolishly declared himself to be the King. *A fool go*—let a fool go. *Whither*—whithersoever ; to whatever place (heaven or hell). *A borrowed title . . . dear*—you have lost your life because you falsely claimed to be the King ; *literally*, you have paid a heavy price for assuming the title of the King. [Douglas is addressing Blunt's dead body]. *Many*—many men. ‡*Marching in his coats*—moving

* According to Hall, he was one of those slain on the side of the rebels.

† A proverbial turn of expression.

‡ Cf. Daniel :—

For Henry had divided (as it were)
The person of himself into four parts ;
To be less known, and yet known everywhere,
The more to animate his people's hearts.

(*Civil Wars*).

about the field, wearing the royal coat of arms. 'Coat' is here a coat or vest embroidered with heraldic arms ; it was a garment of light material worn over the armour and generally called 'coat of arms' or 'tabard'. *All his coats*—all who are wearing his coat of arms. *Wardrobe*—stock of clothes. There is a quibble on 'coats' in the ordinary sense. *Piecc by piece*—one after another. *Up, and away*—let us get up, and go where we are needed. [Perhaps they had dismounted near Blunt's body]. *Stand full fairly for the day*—are situated very favourably for winning the battle ; bid fair to be victorious. *Fairly* favourably ; in a strong position. *Day*—victory.

Lines 30—38. **Scape* shot-free—manage to avoid paying tavern bills (*or my share of tavern bills*). *Scape*—escape, get away. *Shot-free*—(archaic for) scot-free ; without paying 'shot' or 'scot', i.e. the tavern score, the amount due to be paid at a tavern (*or one's share in such payment*). With quibble on 'shot-free' in the sense of 'shot-proof, safe from shot', where 'shot' means a ball or a bullet discharged from a cannon or rifle. *Shot*—cannon balls and rifle bullets. [Onions, however, takes 'shot' to mean here 'marksmen'. 'Shot' in Shakspeare's time frequently meant 'soldiers armed with firearms (or even bows)']. In London Falstaff is not afraid of the *shot* (=tavern reckoning), for he manages to avoid paying it ; but in Shrewsbury Field he is afraid of *shot* (=balls and bullets), for he is not sure of being able to avoid them. *Here's no scoring but upon the pate*—all the *scoring* (=marking, hitting) to be done *here* (=on this battle-field) is to be done on the head ; the balls and bullets will be aimed at the head. With quibble on 'scoring' in the sense of 'keeping a record of the amount due by a customer to the tavern-keeper', which was done by means of tallies or (later on) chalk marks on a board, slate, door, &c. In London, tavern scores were kept by means of (erasable) marks on a board or slate, and it was possible to avoid paying them ; but in Shrewsbury Field hits were to

* The Prince often paid for Falstaff (I. ii. 50) ; and Falstaff sometimes refused to pay what he owed (III. ii. 77-78).

be scored on the head, and there was no way of wiping off the score, i.e. avoiding being hit by the enemy shot. *Soft*—stay, stop. Falstaff notices Blunt's dead body. *There's honour for you*—that—a ghastly death—is what the honour of which people talk so much brings to one. Falstaff refers to his own sermon on honour in V. i. 'You' is the colloquial indefinite pronoun. *Here's no vanity*—surely, this cannot be vanity ; (ironical for) this is the height of *vanity* (=empty glory). *Hot*—i.e. with exertion. *Molten*—melted ; liquefied by heat. *Keep lead out of me*—prevent lead bullets from entering my body ; save me from bullets. *Bowels*—intestines. *Ragamuffins*—tatterdemalions ; ragged, dirty recruits. ['Ragamuffin' was originally the name of a demon]. *Peppered*—killed ; cf. II. iv. 184. *Not three*—not as many as three. Cf. II. iv. 124. *They are for the town's end*—they are destined for, they will have to sit at, the gates of the town—the usual fate of crippled soldiers in those days. For 'town's end', cf. IV. ii. 9. *During life*—for the rest of their lives. [In those days, officers often purposely led their men to the most dangerous positions, in order to be able to draw the salaries payable to the dead soldiers while they themselves withdrew on the pretext of securing reinforcements].

Lines 39—53. *Lend me thy sword*—Either the Prince's own sword is damaged, or he thinks it useless for Falstaff to carry a sword. **Stark*—rigid. A man's body becomes rigid shortly after death occurs. *Under the hoofs of*—trampled upon by. *Vaunting*—bragging. *Whose*—antecedent is 'nobleman'. The plural 'deaths' is due to the plural notion in 'many a nobleman'. *Give me leave*—allow me. *Breathe awhile*—rest little in order to recover breath. Falstaff comes out with glib lies once more ; but the Prince is in no mood to play the fool with him. *Turk's Gregory*—The Christians of Europe formerly hated and feared the Turks ; and any one who was cruel, savage, unrelenting, or tyrannical was called a Turk. Gregory is

* Shakspeare elsewhere has :—

Each part, deprived of supple government,
Shall stiff and stark and cold appear like death.

Pope Gregory VII (Hildebrand), who sought to establish the supremacy of the Pope within the Church and of the Church over the State. He excommunicated and humiliated Henry IV, Emperor of the Holy Roman Empire, but was afterwards forced to go into exile. He had the reputation of having been, when he was a friar, a valiant warrior. *Did such deeds in arms*—performed such heroic feats. [The Arden Editors suggest that there is in 'deeds in arms' a quibbling reference to Gregory VII's reputation as a magician, for he is said to have had a 'trick' of 'shaking out sparks of fire out of his sleeves']. *Paid Percy*—punished Percy duly; killed Percy. *Made him sure*—made him harmless; he is no longer to be feared (for I have done for him). [*Make sure*=destroy, dispatch]. *He is*—he is *sure* (=safe). *Take my pistol*—The whole point of Falstaff's joke is that 'pocket-pistol' is jocular slang for a spirit-flask put in a leather case (or wicker cover) and carried in the pocket. So he calls the bottle of sack he has brought in his pocket from Coventry (IV. ii. 2) a 'pistol', while the Prince takes the word in its usual sense. *Is it in the case*—The Prince is surprised when Falstaff brings out the leather case in which he has put his bottle of sack. *Hot*—(of the sack) that heats the blood, exciting; (of a pistol) still hot, because recently fired. *There's*—there is in the case. *That*—that that, that which. *Sack*—destroy. Strictly, 'give over to be plundered by victorious soldiers'. With quibble on 'sack' (=wine) as the cause of the ruin of city residents. For the anachronism in 'pistol', see on II. iv. 336. *What, is it &c.*—The Prince's rebuke is sterner than before. He is no longer the master of the revels at the Boar's Head Tavern. *Dally*—trifle.

Lines 54—59. *If Percy be alive . . . if he do not.*—These words are spoken for the benefit of the Prince, who is still within earshot. *Pierce*—stab. Formerly pronounced 'perse'; hence, there is a pun on 'Percy' and 'pierce'. *He . . . way*—he happens to come before me and bar my way. *So*—well and good (as the Prince would understand it); there is no help for it (as he himself means). *If I come . . . willingly*—if I, instead of running away from him, deliberately go up to him. [As

the Prince is now too far off to hear him, Falstaff, instead of continuing as he has begun and saying 'I shall seek him out', says exactly the reverse: i.e. if he voluntarily meets Hotspur, he would certainly deserve to be slashed into mince-meat at the hands of Hotspur]. *His*—his way. *Make a carbonado of me*—hack and slash me and thereby convert me into a *carbonado* (=fish, flesh, or fowl sliced into thin parallel strips, to be cooked upon live coals). Falstaff will not go out of his way to face Hotspur; but if Hotspur blocks his way and does not allow him to escape, he will have no option but to face the danger. ['Carbonado' is another Spanish word]. *Grinning honour*—honour that consists in lying dead with one's face set in a hideous grin—the result of *post-mortem* contraction of the facial muscles. *Give me life*—I prefer life to death and honour. *Save*—i.e. by keeping out of the way of danger. *If not*—if I cannot save my life; if I have to die (in spite of my best efforts to repudiate honour and save my skin). *Honour comes unlooked-for*—I acquire honour without seeking or expecting it. *There's an end*—after that everything comes to an end, so far as I am concerned; or there is nothing more to be said.

ACT V, SCENE iv. •

In the earlier stage of the Battle of Shrewsbury, described in the last scene, Hotspur and Douglas have carried all before them. But the tables are now turned: the fortunes of the rebels begin to wane. The Prince of Wales is wounded, but refuses to leave the field, though urged to do so by the King. Prince John, too, displays rare valour and pluck.

Douglas meets the King, who has to fight him. He is about to make short work of the King when Prince Henry returns and rescues his father from danger. The Prince soon puts Douglas to flight, and thus convinces the King that he has not been longing for his death.

Hotspur now comes up and meets the Prince. The crucial fight of the day takes place. Hotspur falls fatally wounded, regretting more the loss of his reputation as

a warrior than the loss of his life. The Prince pays his dead opponent a generous and sincere tribute, and covers his mangled face with his own scarf.

In the meantime, Falstaff, attacked by Douglas, has managed to save himself by feigning death. The Prince, seeing Falstaff lying apparently dead, says that he 'could have better spared a better man'. When the Prince has left, Falstaff gets up and congratulates himself on having been more discreet than valorous, since 'discretion is the better part of valour'. He stabs Hotspur in the thigh and takes up his body on his back. The Prince of Wales and Prince John are surprised to find Falstaff alive—the more so when he says he has killed Hotspur after an hour's fight and demands that the King should make him an earl or a duke. Prince Henry promises to support his claim for a reward—with a lie.

The trumpet sounds a retreat, and the Princes leave to find out 'what friends are living, who are dead'. The curtain falls on Falstaff's promise to give up sack and mend his ways—if he 'grows great'.

Shakspeare has, in this scene, handled his materials freely. He has made the Prince the hero of the battle—not merely as a soldier but also as a gentleman. He does not even refer to the great part played by the King in winning the battle, though Holinshed mentions it pointedly. Prince John, again, who was a mere boy when the Battle of Shrewsbury was fought, is credited with great achievements—in order to serve as a foil to Prince Henry. Neither in history nor in Holinshed does Prince Henry save his father from 'the insulting hand of Douglas' or kill Hotspur. Falstaff's humorous monologue on counterfeiting and his palpable lies somewhat lighten the tense situation ; he behaves exactly as he did in Act II, Scene iv.

Stage Direction. *Excursions*—rushes made by soldiers in fighting ; groups of soldiers fighting.

Lines 1—14. **Withdraw thyself*—remove yourself ; retire from the field. *Bledest*—An arrow had struck the

* The king addresses Prince Henry as 'thou', but uses the more formal 'you' when speaking to Prince John. 'It would seem

Prince in the face. *Make up*—go forward ; move up to the front. *Retirement*—retreating ; absence from the thick of the fight. *Do amaze*—fill with panic. Subjunctive of purpose. At the advice of †Dunbar, the Scotch Earl of March, the King had withdrawn from that part of the field where Hotspur and Douglas were leading a fierce attack. *Do so*—i.e. make up. *Him*—the Prince of Wales. *Forbid*—Supply 'that' after 'forbid'. *A shallow scratch*—a mere flesh-wound, and not a deep one at that. *Such*—defined in the next two lines. *Stained nobility*—(the dead bodies of) noblemen soaked with gore. *Stained*—blood-stained. *Trodden*—trampled. *Triumph in massacres*—win glory by slaughtering our soldiers right and left.

Lines 15—24. *Breathe too long*—take too long a rest ; are delaying too much. *Our duty lies this way*—it is our duty to go forward in this direction (in order once again to take an active part in the fighting). *Thou hast deceived me*—I have underestimated your soldierly qualities. *Think thee lord of such a spirit*—consider you capable of such dashing courage. *Respect*—regard, feel towards. *Hold . . . point*—keep Lord Percy at sword's length by warding off his blows ; hold the point of his sword full against Lord Percy's breast. *Point*—(short for) point of the sword. *With lustier maintenance*—in a livelier manner. *Maintenance*—bearing, demeanour. [Some interpret 'endurance', 'resistance']. *Look for of*—expect in. *Ungrown*—young (and untried). *Lends mettle to us all*—sets an example of courage to us all ; incites us all to do our best.

Lines 25—38. *Another king*—I see before me another king. *Hydra's heads*—persons not to be killed at a single stroke. The Hydra was a nine-headed monster that infested Lake Lerna (in Peloponnesus, Greece). One of the twelve labours imposed on Hercules was to kill this monster ; but as soon as he struck off one of its

as though Shakspeare wished to indicate a real sense of comradeship between father and eldest son at this critical hour' (Moorman).

† The 'Lord Mortimer of Scotland' of III. ii. 164.

serpent-heads, two grew up in its place. Hercules had to burn away the monster's heads before he could destroy it. *Fatal to*—destined to kill. *That*—who. *Those colours*—coats with those armorial bearings ; the royal coat-of-arms such as you are wearing. *Colours*—heraldic colours (technically called 'tinctures'). See *Footnote* on p. 49 of *Notes*. *What art thou*—what is your name ; who are you. [This question would now mean 'What is your profession or occupation?']. *Counterfeitest the person of*—personate. *Grieves at heart*—is sincerely sorry (that). *His shadows*—his counterfeits. *Seek*—who seek. *Fallest on*—come across. *Assay thee*—challenge you to a combat ; take it upon myself to measure swords with you. 'Assay' suggests that the task is difficult for an old man like him. *Another counterfeit*—another person dressed up to personate the King (like Stafford and Blunt). *Thou bearest thee*—you behave. *Thee*—thyself. *Mine*—my victim or my captive. *Thus*—with this blow. *Win*—subdue, vanquish.

Lines 39—46. *Hold up thy head*—keep your head erect ; look up and defend yourself. *Vile Scot*—In view of what the Prince says of Douglas in the next scene, it is difficult to account for 'vile' here. The epithet perhaps goes with 'Scot' or is a reproach hurled at Douglas for attacking an old man. *Thou art like &c.*—because I shall kill you. *Like*—likely. *Spirits*—vital energies. *Shirley*—Sir Hugh Shirley, Master of the Hawks to Henry IV ; was slain at Shrewsbury. [Holinshed spells the name 'Shorlie'. See *Introduction*, p. xxv]. *But he means to pay*—without meaning to keep his word. The 'promise' is the threat in 'or thou art like . . . again'. *Cheerly*—cheerily ; i.e. take things cheerily, be of good cheer. *My lord*—addressed to the King. *How fares your grace*—i.e. is Your Majesty hurt. *Sir Nicholas Gawsey*—one Sir Nicholas Gausell was slain at Shrewsbury. French suggests that Gawsey or Gausell is Sir Nicholas Goushill of Hoveringham (Nottinghamshire). *Sent for succour*—sent a message, asking for reinforcements. *Clifton*—Sir John Clifton, Knight of the Shire of Nottingham ; was slain at Shrewsbury. He was made a banneret on the field. *I'll*—I will go. *Straight*—at once.

Lines 47—58. *Breathe*—rest (in order to recover breath). *Thou hast redeemed brought to me*—By coming to my rescue in this heroic manner you have won back the esteem that you had lost by your wild conduct, and have made it clear that you cherish an affectionate regard for my life. *Redeemed*—regained. *Opinion*—reputation. *Thou makest some tender of*—you have some regard for ; you hold my life somewhat dear. **Tender*—tender consideration ; care, concern. *Rescue*—deliverance from danger. *They did me death*—those who ever told you that I was waiting for your death slandered me grossly (i.e. deliberately blackened my character). *Injury*—injustice ; calumny. *I hearkened for*—(that) I waited for, desired. *If it were so your son*—If I really wanted you to die (so that I may become king), I need not have come and saved you when Douglas, in scornful triumph, raised his hand to strike you down. His blows would have killed you quite as soon as all the poisoned drinks that I could have prepared for you, and thus spared me the trouble of becoming a traitor and laying a plot against your life (which, you were led to believe, I have been ready to do). *Let alone*—abstained from interfering with. *Insulting*—triumphing scornfully over ; ‘raised audaciously’ (Moorman). *Speedy in your end*—quick in bringing about your death. *Potions*—draughts ; or drugs. *Make up to*—advance towards.

Lines 59—74. *Harry Monmouth*—See on V. ii. 50. *Deny*—disown. *Of the name*—of that name. *Share . . . more*—enjoy public praise and admiration any longer in common with me. [The Prince means :—As long as I was not a candidate for glory, you have enjoyed it. Now that I am out to win glory, one of us must have the whole of it ; there can be no sharing of glory between us]. *Two stars sphere*—two planets cannot revolve round the earth in one and the same orbit. *Stars*—planets (as

* A noun from ‘tender’=soft-hearted. Derived from Latin *tener* (=delicate), cognate with Sanskrit *tanu*. ‘Tender’, to offer, is directly derived from Latin *tendere* (=to stretch), cognate with Sanskrit *tan*. But both the words are ultimately from the same root.

opposed to 'fixed stars'). *Spheres*—In the Ptolemaic system of astronomy, the earth was regarded as fixed in the centre of the universe, while the sun, planets, and fixed stars moved round it in eight separate *spheres* (i.e. concentric, transparent, and hollow globes of space). In each of the first seven spheres, there moved only one planet while all the fixed stars were in the eighth. *Brook a double reign*—tolerate the supremacy in glory of two persons. *To end the one of us*—in which one of us must die. *Thy name in arms*—your reputation as a warrior. Hotspur means 'as it is, it is hardly worth while conquering you'. *Ere I part from thee*—before I leave you ; before I am through with you. *And all the budding . . . head*—and I shall wrest from you all the distinctions that you have won as a warrior—distinctions that now make you illustrious—in order that I may myself earn a glorious reputation. *Budding*—beginning to grow. *Crest*—a reference to the practice of wearing the plumes of conquered foemen on one's helmet. *Crop*—pluck off. *Garland*—wreath (of glory). *Brook*—put up with. *Vanities*—follies ; nonsensical boasts.

Lines 75—86. *Well said*—well done, bravo. *To it*—go for him ; fight vigorously. **Find no boy's play*—find that it is not a boxing match. *Youth*—'not only my young, vigorous life, but all the honours it has brought me' (Wright). *I better brook . . . won of me*—to lose those honourable distinctions which you have earned by defeating me is more painful to me than to lose life, for man's tenure of life is always uncertain. *Brittle*—perishable. *Than those &c*—construe 'than (the loss of) those proud titles (which) thou'. *They wound . . . flesh*—the fact that you have robbed me of my honours hurts my self-esteem more than the wound inflicted by your sword hurts my body. *But thought's . . . a stop*—Hotspur's self-esteem is hurt more than his body. In his last moments he tries to console himself. It is no less foolish to mourn over the wound to one's thoughts than over the loss

* 'Boy's play' is to be distinguished from 'child's play', which means 'a very easy or trifling task', and from the 'gentlemen's play', i.e. fencing.

of one's life. After all, what is thought? It is a contemptible thing, for it is as dependent on life as the life of a slave depends on his master's will. Again, what is life? It, too, is contemptible, for it is subject to the caprice of time, which mocks its shortness. Lastly, what is time? Time, it is true, measures the existence of the whole world and thus controls it; but it must itself come to an end along with the world. When thought lasts no longer than life, and life is mocked by time, and time itself is not eternal, it is of no account whether one's thoughts are wounded or not. [*Fool*=jester, clown. (The sense may, however, be 'dupe': time deceives life by terminating it whimsically). **Takes survey of*=measures]. N. B. In the First Quarto reading, which many editors prefer, 'slaves' is in apposition to 'thoughts', and 'fool' to 'life', 'must' having as its subjects 'thoughts', 'life', and 'time'. The First Quarto reading may be thus explained:—Thoughts, which are the slaves of time and will cease with it; life, which is but the sport of time, and is mocked by it; and time itself, which measures the duration of every existing thing—all these must come to an end. [Which-ever reading is adopted, there is a climax]. *I could prophesy*—dying men were believed to have the gift of prophecy. *But that*—if it were not that. *The earthy . . tongue*—death with its heavy and cold touch silences my voice. *Earthy*—gross, heavy. The power of prophecy belongs to the spirit; and death, which is grossly material, quenches the spirit. *Lies on*—is a heavy load upon. *Thou art dust*—you are a corpse. 'Dust' denotes the condition of being dead (*Genesis* iii. 19).

Lines 87—101. † *Food for worms*—i.e. dead. The worms are maggots, or (according to popular belief in former times) earthworms that ate dead bodies in graves.

*For the idea, cf. Swinburne:—

Time, father of life, and more great than the life it begat
and began,

Earth's keeper and heaven's and their fate, lives, thinks,
and hath substance in man.

† Shakespeare has elsewhere:—'Men have died from time to time, and worms have eaten them'.

The Prince finishes Hotspur's sentence. *Great heart*—man of bold spirit. *Ill-weaved ambition*—you who cherished improper ambitions. Cloth that is *ill weaved* (i.e. loosely woven, of loose texture) readily *shrinks* (i.e. contracts when wetted). So ambition, when it is directed to wrong ends, brings about its own downfall. [*Ambition*=ambitious man; metonymy]. *How much art thou shrunk*—to what small limits are you reduced; to what a wretched end have you come. *When that . . . spirit*—while this man was alive. [*When that*=when; cf. IV. i. 58]. *Spirit*—soul. **A kingdom . . . bound*—his aspirations reached beyond a kingdom; he would not be satisfied even with a kingdom. *Bound*—area; limited stretch of land. Cf. III. i. 77. *Two paces . . . enough*—a few feet of the commonest earth more than suffice (for his grave). 'Pace', the distance covered by one step, is used as a vague measure of distance. *Vilest*—commonest, filthiest. *Stout*—bold, valiant. *Sensible of courtesy*—capable of feeling that I am treating you with customary respect; i.e. alive and conscious. *Make . . . zeal*—shown so sincere a regard for you; paid you so feeling a tribute of admiration. *Dear*—sincere, hearty. *Zeal*—(in the biblical sense of) ardent feeling. Cf. IV. iii. 63. *Favours*—things given as a mark of favour (e.g. a knot of ribbons, a glove, a cockade, given to a knight by his lady-love). Here the word means a silken scarf worn over the armour. *Mangled*—so cut and hacked by repeated blows as to have become unrecognizable. *In thy behalf*—acting for you. *Doing . . . tenderness*—performing this chivalrous act of kindness, which is due to the dead. *Ignominy*—dishonour, disgrace (of being a rebel). [Some texts have the shortened form 'ignomy']. *Sleep &c.*—remain unknown. *Remembered*—commemorated, recorded. *Epitaph*—inscription upon a tomb. *Stage Direction*. *Spieth*—sees.

Lines 102—110. *Long acquaintance*—person whom one has known for a long time. *All this flesh*—this huge mass of flesh. *Keep in*—confine within itself; prevent from

* Lyly has :—'What should I do with a world of ground, whose body must be content with seven foot of earth?'

escaping. **I could have better spared a better man*—I could have more conveniently allowed a better man to die instead of you ; i.e. I regret your death more than I ^{would} have regretted the death of some better man. *Have a heavy miss of thee*—feel your want sorely ; be distressed to have to do without you. *Heavy*—sad, grievous. With a side-reference to Falstaff's heavy bulk. *If I were vanity*—if I still had any strong craving for foolish and unprofitable pursuits. The Prince has shaken off his wild follies. *So fat a deer*—so corpulent a man. Quibble on 'deer' and 'dear'. *Dearer*—of greater worth. With quibble on 'deer'. *Fray*—battle. *†Embowelled will I see*—I shall arrange to have you embowelled (=have you disembowelled or eviscerated, i.e. have the entrails taken out of your body so that it may be embalmed). *By and by*—presently, soon. *In blood*—covered with blood. With quibble on 'in blood' as a hunting phrase (=full of life, in full vigour). *By*—beside.

Lines 111—128. *If thou embowel me &c.*—you are no more likely to have me embowelled today than you are to pickle and eat me tomorrow ; i.e. you have made a thumping blunder in taking me to be dead. *Powder*—(1) salt, sprinkle salt on (in reference to meat that was to be preserved) ; (2) lay in brine (in reference to a corpse that was to be embalmed). Falstaff plays on 'embowel' in the sense of 'cutting up game for eating' and 'disembowelling a corpse for embalming it'. He means:—'You will no more disembowel me for embalming and then steep me in brine than you will cut me up like a slain deer and sprinkle salt on me in order to preserve the meat. I am no more a dead man to-day than I shall be preserved venison in future'. *'Twas time*—it

* The quibbles in this part of the Prince's speech are not quite in keeping with the solemn occasion and his sincere grief. The levity of the following lines has been rightly condemned by Johnson.

† In hunting, the (*assay* or) *say* was taken of the venison, when the deer was killed, in this form:—'The person that takes *say* is to draw the edge of the knife leisurely along the very middle of the belly to discover how fat the deer is'. Nares's *Glossary*.

was urgently necessary. *Counterfeit*—(fall down and) pretend to be dead. *Or*—or else ; or otherwise. *Hot*—impetuous. **Termagant*—furious, violent. In the middle Ages, the Christians of Europe gave this name to an imaginary deity of fierce disposition, whom the Saracens were supposed to worship ; and in the mystery plays Termagant was represented as a violent, overbearing personage. The word is here used as an adjective. *Scot*—i.e. Douglas. *Paid me scot and lot*—paid me out thoroughly ; settled my hash. 'Pay scot and lot' literally is 'pay all local and municipal taxes'. 'Scot' was one's share of the general tax ; and 'lot' was any levy specially made on personal grounds. There is, of course, a play on 'pay' in the sense of 'do for, kill'; cf. II. iv. 185. *Too*—as he had paid Shirley and Blunt. *Counterfeit*—did I say that I *counterfeited* (=became a false imitation). *I lie*—it's false to say so. *I am no counterfeit*—I am a genuine, live man. *A counterfeit*—a false coin ; a fraudulent imitation (of a man). A dead man is no real man, only a fraudulent imitation of one. *Counterfeit dying*—pretend to be dead. *Thereby liveth*—saves his life by that means. *The true and perfect image of life indeed*—in reality the genuine and correct likeness of life. †*Image*—counterpart, copy, likeness. *The better part of valour is discretion*—to act with prudence and caution is to be bold in the higher sense (i.e. in a sense higher than that of being rashly bold). *Better part*—nobler element. ‡*In the which better part*—by means of which discretion ; i.e. by prudently pretending to be dead. *Gunpowder*—explosive, fiery. Used as an adjective. *How*—what would happen to me. *Too*—like me. *He would prove the better counterfeit*—he would turn out to be the better fighter, even if he has been shamming death ; he would have no difficulty in making an end of me. *Make him sure*—render him harmless ; make it sure that he is dead. Cf. V. iii. 45. *Yea, and*—I'll do more than that. *Why may not he &c.*—if I, whom the Prince thought dead, can get up, why cannot Hotspur,

* The name is derived from Old French *Tervagan*, a character in *Chanson de Roland*.

† Cf. 'God created man in his own image' (*Genesis*, i. 27).

‡ 'Which' is here a relative adjective.

whom the Prince left for dead, also get up. *Nothing confutes . . . sees me*—if I claim that I killed Hotspur, no one can contradict me unless he is an eye-witness of what I am now doing ; and as a matter of fact no one is watching me. *Confutes me*—gives the lie to my statement ; proves that my claim is false. *Eyes*—the evidence of eye-witnesses. *Sirrah*—said in jesting familiarity. *Stage Direction*. *Stabbing him*—After the Battle of Hastings, one of the soldiers of William the Conqueror was expelled from the army for having committed a similar outrage on the dead body of King Harold. *Come you along*—I am going to take you with me.

Lines 129—141. *Fleshed thy maiden sword*—dealt wounds (i.e. fought) with your sword the very first time you have used it in battle. **Fleshed*—plunged in flesh (especially for the first time—which idea is repeated in 'maiden') ; inflicted wounds with. †*Maiden*—previously untried ; used for the first time. *Whom have we here*—who is this man who is coming. *Breathless*—lifeless. Cf. V. iii. 16. *Is it fantasy . . . eyesight*—is what we see the result of a trick that imagination is playing on us. *Fantasy*—delusive imagination, hallucination. *Plays upon*—plays a trick on, mocks. *We will not trust . . . ears*—although we see you quite plainly, we do not like to believe the evidence of our eyes unless we hear your voice and find our ears also supporting that evidence. *Without*—apart from ; without the support of. *Thou art not what thou seemest*—(1) you are apparently a living man, but you are not so—you are a ghost (the Prince's meaning) ; (2) you are apparently one man, but you are not so, for you have another man on your back (the sense in which Falstaff pretends to understand it). *That's certain*—I am certainly not what I seem. *A double man*—Falstaff plays on the three senses of this phrase :—(1) two

* Another interpretation is 'given your maiden sword its first taste of flesh ; initiated it in bloodshed, i.e. stained it with blood for the first time'. A hawk or a hound was said to be 'fleshed', when it was given a taste of the flesh of the game killed in order to make it eager for the chase.

† Cf. 'Maiden' as an attribute of speech, over, assize, horse, tide, fort, &c.

men rolled into one (because he has another man on his back); (2) a wraith, the apparition of a man seen just before or after his death (which seems to be the idea in the Prince's mind); (3) a deceitful rogue, a double-dealer (which is what Falstaff intends to be). *A Jack*—a knave. Cf. II. iv. II. and III. iii. 84. *So*—well and good. *Look*—expect.

Lines 142—152. *Why*—expresses surprise. *How this world . . . lying*—what great liars men are. *Given*—addicted. Cf. II. iv. 222-3. *Grant you*—admit it to you (that). *Down*—lying on the ground. *Out of breath*—(1) holding my breath in fear—with quibble on 'breathless' in l. 133—(Falstaff's real meaning); (2) exhausted and breathing with difficulty (the meaning he wishes to suggest). *He*—Hotspur. He points to Hotspur's dead body. *At an instant*—at one and the same moment; simultaneously. *A long hour*—quite a whole hour; an hour that seemed to drag slowly. *By Shrewsbury clock*—One of Shakspeare's characteristic touches. It makes Falstaff's humour more pointed. A vivid detail is added to his description of an imaginary duel. *May*—can. *Let them . . . heads*—if I am not believed, those whose duty it is to reward bravery will have to bear the consequences of the crime of refusing to reward me for my gallantry. Falstaff means:—'You may not choose to believe me; but that will be, not because I am lying, but because you mean to neglect your duty of rewarding bravery'. *Take it upon my death*—pledge my life on it. A solemn oath in those days. *I gave him &c.*—Falstaff does not say 'I killed him', but merely 'I gave him &c.', which is literally true but suggests that the wound of which Hotspur died was inflicted by Falstaff. **Make him . . . sword*—give him a taste of the punishing capacity of my sword; stab him with my sword for telling a lie.

Lines 153—164. *Strangest tale*—most surprising story. *Strangest fellow*—most eccentric fellow. *Come*—

* 'Make a person eat a sword' means 'stab a person'. Cf. 'I will swear by it [my sword] that you love me; and I will make him eat it that says I love not you' (*Much Ado About Nothing*).

addressed to Falstaff. **Your luggage*—your inconveniently heavy baggage (Hotspur's body). *Nobly*—(1) with admirable patience ; (2) like a noble (with reference to 'earl or duke' above). *For my part*—as far as I am concerned. *If a lie may do thee grace*—if I can, by telling a lie, win credit for you (with the King). *May*—can. *Do thee grace*—reflect credit on you ; set your conduct in a good light. Cf. II. i. 70. [Some interpret 'grace' as 'honour, the coveted earldom or dukedom']. *Gild it . . . have*—make that lie attractive and plausible by clothing it in the aptest words I know. *Gild*—give a specious lustre to (O. E. D.). *Havc*—know. [Cf. Shakespeare :—'He hath neither Latin, French, nor Italian']. If the Prince is to support Falstaff's claim to a reward at the hands of the King, he must suppress the fact that he himself killed Hotspur. He is so happy at the victory and so generous at heart that he does not care for lame or distinction. He is willing to allow Falstaff to have the credit of killing Hotspur, although this is precisely the feat by which he has been so long setting great store. He feels that both the King and the Court lords are now so convinced of his bravery that he can do without the additional glory of having killed Hotspur. *Stage Direction*. *A retreat is sounded*—a signal for the soldiers to retire is given. *Day*—victory. *Let us*—let us go. *Highest*—highest part (from which the whole field can be best surveyed). *Follow*—(1) walk behind ; (2) be your follower or attendant. *As they say*—as people say. An apology for repeating the proverbial expression 'follow for reward'. *For*—in order to get some. *He*—There is no verb to this nominative ; it is repeated by 'him'. This kind of anacoluthon is frequent in the colloquial language with the personal pronouns. †*Grow great*—become a great man ; am created an earl or duke by the King (when he is told that I have killed Hotspur). *I'll grow less*—I intend to reduce my bulk. *Purge*—(1) rid myself of the morbid humours of my body (by leading a sober and tem-

* 'Luggage' is what has to be *lugged* (= moved with difficulty).

† The folio reading is 'grow great again'—an indication that Falstaff has by his vices ruined himself.

perate life ; cf. 'that trunk of humours' in II. iv. 440); (2) 'amend my life' (III. iii. 24) ; reform morally and spiritually (cf. 'I must give over this life' in I. ii. 92-3). *Leave sack*--give up drinking sack. *Cleanly*--soberly, virtuously. *Nobleman*--which I expect to become.

ACT V, SCENE v.

At the close of the battle, the King reproaches Worcester with his treachery. Worcester is prepared for death, and poetic justice demands it. That Vernon should meet the same fate as Worcester is somewhat jarring, for he is not only a man of far nobler character but one whose only fault is hesitation in asserting himself. The Prince of Wales generously intercedes on behalf of Douglas, and procures his unconditional release.

Though Hotspur is slain, Worcester condemned to death, and Douglas won over by mercy, the rebellion is not quite crushed. There are still two rebel groups to be dealt with--the Northumberland-Scroop group in the north and the Glendower-March group in Wales. The hint, given by the King, of the necessity of sending expeditions against them connects this play with the Second Part of *Henry IV*. See also *Introduction*, II G 2 xii, xiii, and xiv (p. xxxvi) for deviations from Holinshed's version.

Lines 1—14. *Thus*--in disastrous defeats of this kind. *Ever*--always. *Find rebuke*--find itself repulsed ; get chastised or beaten down. *Ill-spirited*--possessed by an evil spirit ; full of evil designs, malevolent. Westmoreland has naturally informed the King how Worcester misrepresented the tenor of his offer of peace to Hotspur. *Send*--i.e. through you. *Grace*--kindness, mercy. *Terms of love*--a message of love. *Wouldst thou . . . contrary*--and yet you chose to misrepresent my offer so as to make it appear the exact opposite of what it really was. *Turn contrary*--turn in the opposite direction, misrepresent (if 'contrary' is an adverb, as Onions takes it) ; or report as hostile (if 'contrary' is an adjective, as it might well be). *Misuse . . . trust*--pervert the object of the mission

with which Hotspur entrusted you because you were his kinsman. Hotspur sent Worcester to communicate the 'purposes' of the rebel leaders (IV. iii. 111) to the King; but, in V. i., Worcester, after accusing the King of breach of faith and oppression, merely justified the revolt as a measure taken in self-defence. *Misuse*—use in a wrong or improper way. Cf. IV. ii. 12. *Tenour* (now spelt 'tenor')—nature, character; or purport, intent. *Thy kinsman's trust*—The simple interpretation is 'the trust that your kinsman Hotspur placed in you' ('thy' qualifying 'kinsman's', which is a possessive genitive). But if we take 'kinsman's' as a *genitive of description and make the adjective 'thy' qualify 'trust' (or rather the phrase-noun 'kinsman's trust'), the sense is 'the responsibility placed on you as a kinsman, the responsibility Hotspur confidently expected you to discharge faithfully because you are his kinsman'. *Trust*—'the obligation or responsibility imposed on one in whom confidence is placed or authority is vested' (O. E. D.) *Upon our party*—on our side. *A noble earl*—i.e. Stafford (V. iii. 7). *Many a creature else*—many ordinary soldiers besides. *Had been*—would have been. *Like a Christian*—like a God-fearing and honourable man. [Christians, like followers of other religions, claimed for themselves a monopoly of most of the virtues]. *Thou hadst . . . intelligence*—you had honestly delivered the messages sent by the leader of each army to that of the other instead of distorting and misrepresenting them. *What I have . . . do*—I acted as I have done, because I wanted to save my life (which, I thought, was in danger). *My safety urged me to*—considerations of safety induced me to do. *Embrace this fortune*—submit to this fate. *Patiently*—quietly, with composure. *Not to be avoided*—unavoidable. *Falls on me*—comes to me as my lot.

Lines 15—31. *Bear to the death*—take away for execution. 'The death' meant 'death as a judicial punishment'. *Pause upon*—dwell, linger upon; delay about, take time to consider the case of. 'Upon' governs

* Cf. 'He put on his soldier's (genitive of description) uniform' and 'He put on his brother's (possessive genitive) coat'.

'offenders'. *How goes the field*—how is the battle proceeding ; what course is the battle taking. [*Field*=battle (by metonymy). Cf. 'a hard-fought field']. *The fortune from him*—the course of events taking a wholly unfavourable turn, the promising successes of the earlier part of the day being followed by serious reverses. *Day* day of battle. *From*—away from. [The goddess Fortune had turned her face away from him]. **Upon the foot of fear*—running away in fear ; so panic-stricken as to be taking to their legs. [*On foot*=running, walking ; astir]. *Falling from a hill*—Holinshed has 'falling from the crag of a high mountain'. *Bruised*—hurt. Strictly, 'injured in such a manner that the skin is discoloured, though neither the skin nor any bone is broken'. *Took*—captured. *Dispose of*—deal with (as I choose). *With all my heart*—I agree sincerely, most gladly. *To you belong*—yours is to be the privilege of performing this act of kindness by which we honour Douglas's bravery. *Deliver pleasure*—hand him over to his own pleasure ; set him free unconditionally. [*Pleasure*=will, desire]. *Ransomless and free*—free without having to pay ransom. †*His valour to-day*—the bravery of which he has given proof today in blows dealt at our distinguished warriors. [*Crest*=plume of feathers on the helmet of a warrior of position or renown]. *How to cherish deeds*—what high value to set on his heroic feats ; how to reward his outstanding bravery. [*Cherish*=hold dear]. *Even adversaries*—even when performed by an enemy. [The whole line is an adjective-equivalent, qualifying 'deeds']. ‡*Bosom*—midst (by metaphor). The Prince is considerate even in his magnanimity : he sends his brother to release Douglas, lest Douglas might suspect him of patronizing.

Lines 32—44. *This high courtesy*—this noble act of chivalry ; procuring for me the 'honourable bounty' of

* 'Upon the foot of motion' (Macbeth).

† The other reading 'valours' means 'acts of valour'. This idea of Hotspur winning the esteem of his enemies by his valour is found in Daniel's *Civil Wars* (1595).

‡ Cf. 'in the bosom of one's family'. Pliny has 'in the inmost bosom of peace', i.e. in the midst of a profound peace.

releasing Douglas unconditionally. *Give away*—pass on ; transfer, i.e. announce to Douglas. 'Give away' is pertinent because it refers to a 'bounty'. *Divide our power*—break up our army into two sections. *Bend you*—direct your course, proceed. [*You*=yourselves]. *With your dearest speed*—as quickly as your enthusiasm can take you. *Dearest*—most earnest. Practically an intensive (=utmost). Cf. III. i. 181. *Prelate Scroop*—See on I. iii. 267. *Are busily in arms*—are actively engaged in preparing to fight us. *Will*—will proceed. *The Earl of March*—See on I. iii. 84. *Lose his sway*—lose its power ; be crushed. *Meeling . . . day*—if the rebels are once again routed in battle as they have been today. [*Check*=reverse. *Day*=victory]. *So fair is done*—has been accomplished so satisfactorily. *Leave*—leave off ; give up our efforts. *Till . . . won*—till we have won back complete control of all our kingdom. *Be won*—subjunctive of prospective result.



Map of England Showing the Chief Places Mentioned in
Henry IV, Part I.

[Reproduced from the Yale Shakspeare]

GLOSSARY

[This *Glossary* contains a list of (i) those words in this play which are no longer current in English and (ii) those words which were formerly used in a sense different from their only or usual sense at the present day. But for the exact sense in which any word is used in other passages of the play, the *Notes* must be consulted].

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| <p>ACCIDENTS—occurrences; I. ii. 200.
 ADMIRAL—admiral's flagship; III. iii. 25.
 ADOPTED—'Adopted name' = nick-name.
 ADVANTAGE—leisure, II. iv. 534, interest, II. iv. 539; favourable opportunity, III. ii. 180.
 ADVERTISEMENT—information; III. ii. 172; advice, IV. i. 36.
 AFFECTION—inclination; III. ii. 20.
 AGAINST—contrary to the dignity of, III. ii. 65.
 AMAZE—throw into disorder; V. iv. 6.
 ANCIENT—standard-bearer, IV. ii. 23; standard, IV. ii. 30.
 ANSWER—repay; I. iii. 185.
 ANTIC—buffoon; I. ii. 50.
 APPOINTMENT—equipment; I. ii. 109.
 APPREHEND—imagine conceive, I. iii. 209.
 APPROVE—try, put to the proof; I. i. 54 and IV. i. 9.
 ARBITREMENT—judicial inquiry; IV. i. 70.
 ARGUMENT—topic of conversation; II. ii. 95.
 ART—magic; III. i. 48.
 ARTICULATE (past participle passive)—specified; V. i. 72.
 ASPECT—influence (of a planet); I. i. 97.
 ASSAY—try, cross swords with; V. iv. 34.</p> | <p>ATHWART—thwartingly, as if to thwart one's purpose; I. i. 36.
 ATTEMPT—pursuit; III. ii. 13.
 ATTEND—wait for; IV. iii. 70.
 ATTRIBUTION—commendation, IV. i. 3.
 AUDITOR—Exchequer official who examines accounts; II. i. 56.
 BACON—rustic; or fat man (Omens); II. ii. 91.
 BAFFLE—'subject (perjured knight) to public disgrace or infamy' (O.E.D.)—by hanging him by the heels or by exhibiting a picture of him hanging by the heels.
 BAIT—bait; 'beat the wings' impatiently and flutter away from the fist or perch' (O.E.D.); IV. i. 99.
 BALK—heap, pile up; I. i. 69.
 BAND—bond; III. ii. 157.
 BANISHED—lost; I. iii. 181.
 BASTILISK—large cannon; II. iii. 56.
 BASTARD—a kind of Spanish wine; II. iv. 26.
 BATE—grow thinner (or lighter); III. iii. 2.
 BATTLE—armed force; IV. i. 129.
 BAVIN—brushwood; III. ii. 61.
 BEGUILE—cheat; III. i. 188.
 BELDAM—grandmother; III. i. 32.
 BIDE—abide, endure; IV. iv. 10.
 BIG—threateningly; IV. i. 58.</p> |
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- BLOOD--spirit; *or* noble birth; III. i. 180.
- BLUE-CAP--Scotchman; II. iv. 347.
- BOLTER--sieve; III. iii. 69.
- BOLTING-HUTCH--bin into which meal is bolted; II. iv. 440.
- BOMBARD--large leather vessel for carrying liquor; II. iv. 442.
- BOMBAST--cotton stuffing (for garments); II. iv. 318.
- BOOK--set of indentures; III. i. 222.
- BOTTOM--low-lying land, valley; III. i. 105.
- BRAVE--fine; I. ii. 62.
- BRAWN--lump of flesh; II. iv. 107.
- BREAK WITH--broach the subject to; III. i. 143.
- BREATHE--pause to take breath; I. iii. 102 and II. iv. 15.
- BRIEF--letter, short note; IV. iv. 10.
- BRISK--smart; I. iii. 54.
- BUSKY--bosky, woody; V. i. 2.
- BY-DRINKING--drink between meals; III. iii. 72.
- CADDIS-GARTER--garter of worsted ribbon; II. iv. 68.
- CALIVER--portable musket; IV. ii. 19.
- CANDY--sugared; I. iii. 251.
- CANKER--wild rose, I. iii. 176; caterpillar, IV. ii. 28.
- CANKERED--ill-natured; I. iii. 137.
- CANSTICK--candlestick; II. i. 130.
- CANTLE--piece; III. i. 100.
- CAPITAL--principal; III. ii. 110.
- CAPITULATE--draw up articles of agreement; enter into a conspiracy; III. ii. 120.
- CARBONADO--meat cut across and broiled; V. iii. 56.
- CARD--debase by mixing; *or* thin away; III. ii. 62.
- CASE (noun)--clothes; I. ii. 173.
- CASE--'Case ye'=mask your faces; II. ii. 51.
- CATERPILLARS--rapacious idlers; II. ii. 85.
- CATES--delicacies; III. i. 162.
- CESS--measure; III. i. 7.
- CHANGE--exchange; I. iii. 101.
- CHANNEL--cut into channels; I. i. 8.
- CHARGE--burden *or* expenditure, I. i. 35; expense, III. i. 112; baggage, II. i. 45 and II. i. 57; command, II. iv. 535.
- CHEAP (noun)--market, bargain; III. iii. 40.
- CHEERLY--cheerily; V. iv. 44.
- CHEWET--chough, jackdaw; V. i. 29.
- CHIDE--lash; III. i. 45.
- CHOPS--person with bloated cheeks; I. ii. 131.
- CHUFFS--rich and miserly churls; I. ii. 90.
- CHRISTEN--Christian; I. ii. 16 I. iv. 7.
- CITAL--impeachment *or* recital; V. ii. 62.
- CLAP TO--shut smartly; II. iv. 267.
- CLERK--scholar; II. i. 61.
- CLIPPED IN--enclosed, surrounded, III. i. 44.
- CLOSE--close encounter, hand-to-hand grapple; I. i. 13.
- CLOUDY--having sullen looks; III. ii. 83.
- COCK--cockcrow; II. i. 17.
- COLOUR--give a specious appearance to, disguise; I. iii. 109.
- COLT--befool, make a fool of; II. ii. 36.
- COME NEAR--hit; describe accurately; I. ii. 12.
- COMFIT-MAKER--confectioner; III. i. 248.
- COMMODITY--supply, parcel; I. ii. 80.
- COMMON-HACKNEYED--vulgarized; III. ii. 40.
- COMMUNITY--commonness, frequency; III. ii. 77.
- COMPARATIVE (noun)--one who is full of scoffing similes; III. ii. 67.
- COMPARATIVE (adjective)--full of scoffing similes; I. ii. 78.

- CONCEALMENT**—secret (of nature), mysteries; III. i. 166.
CONDITION—mental disposition, temper; I. iii. 6.
CONDUCT—escort, guard; III. i. 92.
CONFOUND—spend, wear away; I. iii. 100.
CONJUNCTION—united force; IV. i. 37.
CONTAGIOUS—baneful, pestilential; I. ii. 191.
CONTINENT—adjacent tract of land; III. i. 110.
CONTRACTED—betrothed; IV. ii. 15.
CONTRARIOUS—adverse; V. i. 52.
CORTHIAN—gay, spirited fellow, II. iv. 11.
CORRECTION—punishment; V. i. III.
CORRIVAL—competitor, rival, I. iii. 207; partner, IV. iv. 31.
COUCHING—couchant (as in heraldic use); III. i. 152.
COUNTENANCE—favour, patronage, I. ii. 28; sanction, III. ii. 65; bearing, demeanour, V. i. 69.
DECEIVER—deceiver, impostor; I. iii. 255.
CRANK—run in a winding course; III. i. 98.
CRISP—curled, rippled; I. iii. 106.
CROSSING—contradiction; III. i. 36.
CUCKOO—fool; II. iv. 343.
CULVERIN—a kind of cannon; II. iii. 51.
CUNNING—knowing, skilful; II. iv. 447.
CURRENT—true; II. i. 53.
CURRENTS—ebbs and flows, II. ii. 53.
DAFF ASIDE—thrust aside; IV. i. 96.
DANGEROUS—indicating danger; V. i. 69.
DARE (noun)—daring; IV. i. 78.
DEAL—fight, deal blows; II. iv. 162.
DEAR—urgent, eagerly desired, I. i. 33, important, significant, IV. i. 34, worthy, IV. iv. 31.
DEAREST—best, utmost; III. i. 181 and V. v. 36.
DEFEND—forbid; IV. iii. 38.
DEFY—abjure, I. iii. 228; despise, IV. i. 6.
DELIVER—report; V. ii. 26.
DENIER—the twelfth part of a sou, a very small coin; III. iii. 78.
DENY—refuse; I. iii. 29.
DEPUTATION—deputy; IV. i. 32. 'In deputation' = as deputies; IV. iii. 87.
DEVISED—fabricated; III. ii. 23.
DISCARDED—dismissed from service; IV. ii. 26.
DISCONTENT—discontented person; V. i. 76.
DISDAINED—disdainful; I. iii. 183.
DISLIKE—disagreement; V. i. 26.
DISPUTATION—conversation; III. i. 204.
DISTEMPERATURE—ill humour, discomposure, V. i. 3, derangement, illness, III. i. 34.
DIVISION—See *Notes* on III. i. 209.
DOLE—lot; II. ii. 77.
DOOM—judgement; III. ii. 6.
DOUBT—fear; I. ii. 175.
DOUBTLESS (adjective)—certain; III. ii. 20.
DOWLAS—coarse linen; III. iii. 68.
DRAFF—hog-wash; IV. ii. 33.
DRAW—collect, IV. i. 33; withdraw, remove, IV. i. 73; drive (a fox &c.) from cover, III. iii. 112.
DRENCH—bran and water (for horses); II. iv. 104.
DROWZE—become drowsy; III. ii. 81.
DURANCE—a stout, durable cloth; I. ii. 42.
DUTY—reverence or due; V. ii. 56.
EMBOSSED—swollen; III. iii. 154.
EMBOWEL—disembowel (for embalming); V. iv. 109.

- ENFEOFF**—give in vassalage; III. ii. 69.
ENGAGE—enlist, I. i. 21; keep as a hostage, IV. iii. 95 and V. ii. 43.
ENGROSS UP—collect, 'corner'; III. ii. 148.
ENLARGEMENT—release, escape, III. i. 31.
ENTERTAIN—pass in peace, while away; V. i. 24.
ENTRANCE—mouth; I. i. 5.
ENVY—malice, ill-will; V. ii. 67.
ESTIMATION—conjecture; I. iii. 272.
ESTRIDGE—ostrich (*or* goshawk); IV. i. 98.
EVEN—See *Notes* on I. iii. 285.
EXHALATION—meteor; II. iv. 311.
EXPECTATION—promise; II. iii. 18.
EXPEDIENCE—enterprise, expedition; I. i. 33.
EYE—glance; I. iii. 143.

FACE—trim, make attractive, V. i. 74; patch, IV. iii. 30.
FACTOR—merchant's agent; III. ii. 147.
FALL—befall; IV. i. 44.
FALL OFF—revolt, disown allegiance; I. iii. 94.
FATHOM-LINE—sounding-line; I. iii. 204.
FAT—close, stuffy; II. iv. 1.
FAT-WITTED—dull-witted; I. ii. 2.
FAVOURS—features, III. ii; scarf, V. iv. 96.
FEAR (verb)—fear for, be apprehensive about; IV. i. 24.
FEAR (noun)—object of fear; I. iii. 87 and IV. i. 7.
FEELING (adjective)—See *Notes* on III. i. 204.
FELLOW—associate; II. ii. 107.
FIGURE—imaginary form; I. iii. 209.
FIND—find out the weakness of; I. iii. 3.
FLESH (verb)—use for the first time in battle; V. iv. 129.
FLOCK—tuft of wool; II. i. 6.

FOB—cheat; I. ii. 58.
FORCE—induce by whip and spur; III. i. 134.
FORWARD—See *Notes* on I. ii. 47.
FRONT—confront; II. ii. 58.
FRONTIER—See *Notes* on I. iii. 19.
 Also—outwork in fortification, II. iii. 50.
FURNISH—equip, IV. i. 97; dress, V. iii. 21.
FURNITURE—fitting out; III. iii. 197.

GAGE—pledge; I. iii. 173.
GALL—rub sore, annoy; I. iii. 229.
GELD—deprive (of some essential part); III. i. 110.
GIB CAT—tom-cat; I. iii. 72.
GIVEN—disposed; III. iii. 14.
GORBELLED—fat-paunched; II. ii. 89.
GOVERNMENT—self-control; III. i. 183.

GRACE—service, III. i. 182. For other senses, see *Notes* on I. ii. 16-20. 'Do (a person or thing) grace'=reflect credit on; II. i. 70 and V. iv. 156.
GRAPPLE—come to grips; I. iii. 197.
GRIEF—pain, I. iii. 51 and V. i. 134; grievance, IV. iii. 42.
GUARD—facing; III. i. 256.
GULL—unfledged bird; V. i. 60.
GUM—stiffen with gum; II. ii. 2.
GURNET—gurnard (a fish); IV. ii. 12.
GYVES—ankle-fetters; IV. ii. 39.

HABITS—dress; I. ii. 169.
HAIR—kind, character; IV. i. 61.
HALF-FACED—half-and-half; I. iii. 208.
HALF-SWORD—'At half-sword'=fighting with swords at close quarters; II. iv. 157.
HAPPILY—haply, if all goes well; I. iii. 297.

- HARDIMENT**—boldness, bold exploit; I. iii. 101.
- HARLOTRY** (adjective)—worthless, II. iv. 387.
- HARLOTRY** (noun)—silly wench, III. i. 108.
- HARNES**—men-at-arms, III. ii. 101.
- HEAD**—armed force, I. iii. 284.
- HEADY**—headlong, impetuous, II. iii. 53.
- HEARKEN**—wait, long; V. iv. 52.
- HEST**—See *Notes* on II. iii. 60.
- HIND**—rustic; II. iii. 14.
- HOLD IN**—keep counsel or restrain oneself; II. i. 75.
- HOLIDAY**—choice, dainty; I. iii. 46.
- HOME** (adverb)—thoroughly; I. iii. 288.
- HOPE**—expectation; I. ii. 204.
- HOSE**—breeches; II. iv. 208.
- HUMOROUS**—whimsical; III. i. 231.
- HUMOUR**—mood, temper, III. i. 171, caprice, II. iv. 90.
- HURLYBURLY**—tumultuous; V. i. 78.
- IGNOMINY**—disgrace; V. iv. 100.
- IMAGE**—effigy (of the Virgin Mary or a Saint); IV. i. 100.
- IMMASK**—cover, hide; I. ii. 174.
- IMPAINT**—depict; V. i. 80.
- IMPAWN**—leave as hostage; IV. iii. 108.
- IMPEACH**—accuse, I. iii. 75.
- IMPRESS**—compel into service; I. i. 21.
- INDENT** (noun)—indentation; III. i. 104.
- INDENT** (verb)—enter into a compact; I. iii. 87.
- INDIRECT**—wrongful; IV. iii. 105.
- INDUCTION**—initial step; III. i. 2.
- INJURY**—See *Notes* on V. i. 50.
- INNOVATION**—revolution; V. i. 78.
- INSTANTLY**—at the same time; V. ii. 65.
- INTELLIGENCE**—secret information, spies; IV. iii. 98.
- INTEND**—‘Is intended’=purposes making a journey; IV. i. 92.
- INTERCHANGEABLY**—reciprocally, mutually; III. i. 81.
- INTEREST**—title, III. ii. 98.
- INTESTINE**—internal, civil; I. i. 12.
- IRREGULAR**—lawless; I. i. 40 and III. ii. 27.
- ITERATION**—repeating; I. ii. 88.
- JACK**—ill-mannered fellow; knave; III. iii. 84. Also see *Notes* on II. iv. 11.
- JOINED-STOOL**—See *Notes* on II. iv. 370.
- JOURNEY-BATED**—wearied with travel; IV. iii. 20.
- JUMP**—agree; I. ii. 67.
- JURE**—See *Notes* on II. ii. 92.
- JUSTLING**—jostling, busy; IV. i. 18.
- KEEP**—dwell, live; I. iii. 244.
- KENDAL GREEN**—green woollen cloth made at Kendal (in Westmoreland); II. iv. 215 and 225.
- KIND**—way; I. iii. 121.
- KNOT-PATED**—bull-headed. See second footnote on p. 125 of *Notes*.
- KNOW**—become conscious of; IV. iii. 74.
- LADY**—lady-like, feminine; I. iii. 46.
- LAY BY**—See *Notes* on I. ii. 34.
- LEADEN**—See *Notes* on II. iv. 371.
- LEADING**—generalship; IV. iii. 17.
- LEAN**—scanty, I. ii. 71; barren, II. ii. 109.
- LEAPING-HOUSE**—brothel; I. ii. 8.
- LEASH**—trio; II. iv. 7.
- LET**—let go; I. i. 91.
- LEWD**—vile; III. ii. 13.
- LIE**—lodge; I. ii. 124.
- LIEVE**—lief, willingly; IV. ii. 17.
- LIGHT**—alight, I. i. 63; grow light, dawn, III. ii. 138.

- LIKING**—good bodily condition; III. iii. 5.
LINE (noun)—rank, station; I. iii. 168 and III. ii. 85.
LINE (verb)—strengthen, reinforce; II. iii. 82.
LINK—torch; III. iii. 41.
LIQUOR—dress with oil or grease (in order to make waterproof); II. i. 83.
LIST—limit, boundary, IV. i. 51.
LIVERY—See *Notes* on IV. iii. 62.
LOADEN—laden; I. i. 37.
LOOP—loophole, IV. i. 71.
LUG—pull, drag about; I. ii. 72.
LUGGAGE—heavy weight to be carried; V. iv. 155.

MAD—madcap; IV. ii. 34.
MAIDENHEAD—maidenhood; first stage; IV. i. 59.
MAIN—See *Notes* on IV. i. 47.
MAINLY—violently, strongly; II. iv. 193.
MAINTENANCE—bearing; V. iv. 22.
MAJOR—major premise; II. iv. 484.
MAJORITY—superiority; III. ii. 109.
MAKE AGAINST—tell against; V. i. 103.
MAKE TENDER OF—have regard for; V. iv. 49.
MAKE UP—advance; V. iv. 5 and 58.
MALEVOLENT—exercising a baleful influence; I. i. 97.
MALT-WORM—tooper, one who habitually drinks to excess; II. i. 74.
MAMMET—puppet, doll; II. iii. 91.
MANAGE—training of a horse in its paces; II. iii. 47.
MANNER—'Taken with the manner'=caught in the act; II. iv. 307.
MASTER—own, possess; V. ii. 64.
MATCH—bargain, plot; II. iv. 88.
MATCHED—joined; I. i. 49.

MEAN—means; I. iii. 261.
MEDICINE—drug (used for a purpose other than remedial), philtre, love potion; II. ii. 18.
MERCY—'I cry you mercy'=I beg your pardon; I. iii. 212.
MICHER—darling, pet; I. i. 83.
MISPRISION—mistake, misunderstanding; I. iii. 27.
MISQUOTE—misinterpret; V. ii. 13.
MISTREADING—misdeed; III. ii. 11.
MISUSE—ill-usage; I. i. 43.
MISUSE (verb)—use wrongly; IV. ii. 12.
MO—more; IV. iv. 31.
MOETRY—share, portion; III. i. 96.
MOLDWARP—mole; III. i. 148.
MOODY—angry; I. iii. 19.
MOULTEN—having moulted; III. i. 151.
MOUTHED—open-mouthed, gaping; I. iii. 97.
MUDDY—morally impure, wicked; II. i. 95.
MURDEROUS—aiming at murder; I. iii. 163.
MUTUAL—common; I. i. 14.

NECK—'In the neck of'=immediately after; IV. iii. 92.
NEGLECTINGLY—negligently; I. iii. 52.
NEXT—nearest (in place), surest, II. i. 9 and III. i. 259; nearest (in relationship), I. iii. 146.
NICE—critical, precarious; IV. i. 48.
NONCE—occasion; I. ii. 174.
NOTED—well-known; I. ii. 174.
NOT-PATED—short-haired; II. iv. 68.

OB—obolus, half-penny; II. iv. 529.
OBSCENE—repulsive, disgusting; II. iv. 221.
OFFEND—do amiss; I. ii. 209.

- OFFER—act on the offensive, attack; IV. i. 69.
- ONEYERS—See *Notes* on II. i. 75.
- OPINION—public opinion, III. ii. 42; reputation, credit, IV. i. 77; arrogance, III. i. 184.
- OPPOSED—hostile, I. i. 9; opposite, III. i. 110.
- ORB—sphere (of action), V. i. 17.
- ORDER—plan (of action), arrangement; III. i. 71.
- OTHER—others; II. iv. 176.
- OUGHT—owed; III. iii. 132.
- OUTDARE—brave, defy; V. i. 40.
- OUTFACE—frighten away; II. iv. 248.
- OWE—own, V. ii. 68.
- PALISADO—fence made of stakes, II. iii. 50.
- PARAQUITO—small parrot; II. iii. 84.
- PARCEL—portion, III. ii. 159, item, II. iv. 99.
- PARLEY—conversation, exchange of looks, III. i. 202.
- PARMACETI—spermaceti; I. iii. 58.
- PART—behalf, I. iii. 133; share, III. i. 75. 'Upon the part of'—by; V. i. 105.
- PASSAGES—'Thy passages of life' = the actions of your life, III. ii. 8.
- PASSION—pain, painful bodily disorder, II. iv. 376 and III. i. 35.
- PATIENCE—self-control; I. iii. 200.
- PAY—kill; II. iv. 185.
- PEACH—inform, turn King's evidence; II. ii. 43.
- PEREMPTORY—overbearing; I. iii. 17.
- PERSONAL—personally engaged; IV. iii. 88.
- PICK-THANK—flatterer; III. ii. 25.
- PINCH—gripe, III. i. 29; harass; I. iii. 229.
- PISMIRE—ant; I. iii. 240.
- PLAY OFF—toss off; II. iv. 16.
- POINT—point of the sword, II. iv. 188; tagged lace for attaching hose to the doublet, II. iv. 207; head of the saddle; II. i. 6.
- POLITICIAN—schemer; I. iii. 241.
- POPINJAY—parrot; I. iii. 50.
- PORTLY—stately, I. iii. 13.
- POSSESS—inform; IV. i. 40.
- POST—courier; I. i. 37.
- POULTER—poulterer; II. iv. 428.
- POUNCET-BOX—small box for perfumes; I. iii. 38.
- POWDER (verb)—salt; V. iv. 112.
- POWER—fighting force; I. i. 22.
- PRECEDENT—sample; II. iv. 32.
- PREDICAMENT—condition, situation; I. iii. 168.
- PRESENT (verb)—indicate; III. i. 182.
- PRESENT (adjective)—at the present time; IV. i. 44.
- PRESENTLY—immediately; II. i. 59.
- PRIDE—highest pitch, best condition, I. i. 60; spirit, IV. iii. 22.
- PROFIT—make progress, I. ii. 147; be proficient, III. i. 165.
- PROPORTION—size; IV. iv. 15.
- PROSPEROUS—success-promising; III. i. 2.
- PROTEST—protestation; III. i. 255.
- PRUNE—preen; I. i. 98.
- PUKE—superior kind of woollen cloth; II. iv. 68.
- PURCHASE—spoil, booty, II. i. 90; purchasing power, III. iii. 39.
- PUSH—attack; III. ii. 66.
- QUALITY—party; IV. iii. 36.
- QUESTION—doubt, suspicion; IV. i. 68.
- QUICK-CONCEIVING—quick to understand; I. iii. 189.
- QUIDDITY—quibble; I. ii. 44.
- QUILT—fat person; IV. iii. 46.
- QUIP—sarcastic remark; I. ii. 44.
- QUIT—acquit, prove innocent; III. ii. 19.

- RABBIT-SUCKER**—sucking rabbit; II. iv. 428.
- RAMPING**—rampant (as in heraldry); III. i. 153.
- RANGE**—stand; I. iii. 169.
- RARE**—splendid; I. ii. 62.
- RASH**—quickly kindled, easily excited; III. ii. 61.
- RATE**—chide, IV. iii. 99; rely upon, IV. iv. 17.
- RAZE**—race, root; II. i. 23.
- READ**—perceive, discover; IV. i. 49.
- RECEIPT**—recipe, formula; II. i. 84.
- RECKONING**—bill; II. iv. 99.
- REGARD**—opinion, estimation; IV. iii. 57.
- REMEMBER**—remind, V. i. 32; commemorate, V. iv. 101.
- REMOVED**—remote; IV. i. 35.
- REPRISAL**—prize; IV. i. 118.
- REPROOF**—disproof, refutation, I. ii. 183 and III. ii. 23; rebuke, III. i. 174.
- RESPECT**—attention; IV. iii. 31.
- RETIRE** (noun)—retreat; II. iii. 49.
- RETIREMENT**—refuge, something to fall back upon; IV. i. 56.
- REVENGE**—punishment; III. ii. 7.
- REVERSION**—‘prospect of possessing a thing at some future time’ (Onions); IV. i. 53.
- REVOLTED**—who have run away from their masters; IV. ii. 27.
- RIDGE**—cross-beam of the gallows; I. ii. 37.
- RIVO**—exclamation frequently heard in drinking-parties; II. iv. 107.
- ROUNDLY**—without beating about the bush, directly; I. ii. 21.
- RUDELY**—by violent behaviour; III. ii. 32.
- SACK**—white wine (formerly imported from Spain and the Canary Islands); I. ii. 3 and *passim*.
- SACK** (verb)—destroy; V. iii. 52.
- SALAMANDER**—an animal supposed to live in fire; hence, a fiery-red face; III. iii. 45.
- SANGUINE**—red-faced; II. iv. 235.
- SARCENET**—soft; III. i. 251.
- SCANDALIZED**—defamed; I. iii. 154.
- SCOPE**—tendencies; III. i. 170.
- SCOT AND LOT**—thoroughly; V. iv. 115.
- SEAT**—estate; V. i. 45.
- SELDOM** (adjective)—rare, infrequent, III. ii. 58.
- SEMBLABLELY**—similarly; V. iii. 21.
- SERVANT**—of a subject, I. iii. 19.
- SERVICE**—act, deed; III. ii. 5.
- SET**—‘Set a match’ = make an appointment, plan a highway robbery; I. ii. 103. ‘Set off one’s head’ = not laid to one’s charge; V. i. 88.
- SETTER**—decoy; II. ii. 49.
- SHAPE**—‘Shape of likelihood’ = probability; I. i. 58.
- SHOT-FREE**—scot-free; without having to pay; V. iii. 30.
- SHOTTEN**—that has ‘shot’ or cast its roe, worthless; II. iv. 123.
- SINEW**—mainstay; IV. iv. 17.
- SKILL**—piece of good policy, I. ii. 209.
- SKIMBLE-SKAMBLE**—confused, rambling; III. i. 153.
- SKIPPING**—flighty, thoughtless; III. ii. 60.
- SLIP**—‘Let slip’ = allow to go from the slips, unleash; I. iii. 179.
- SLOVENLY**—foul, nasty; I. iii. 44.
- SMUG**—neat, spruce; III. i. 102.
- SNEAK-CUP**—one who avoids drinking his share of the wine, a mean-spirited fellow. Probably an error for ‘sneak-up’, a mean, servile, or cringing person (S.O.D.); III. iii. 84.
- SNUFF**—resentment, taking offence; I. iii. 41.
- So**—good, very well (in several places).
- SOLEMNITY**—dignity; III. ii. 59.

- SOOTHER**—flatterer; IV. i. 7.
SOUSED—pickled; IV. ii. 12.
SOVEREIGNEST—of supreme excellence; I. iii. 57.
SPANISH-POUCH—a term 'applied in contempt to a vintner' (Onions); 'a contemptuous term = drunkard' (Gollancz), II. iv. 69. See also *Notes* for the simpler meaning.
SPEED—'Be one's speed' = ensure one's success, be one's protecting deity; III. i. 189.
SPITE—vexation, malice of fortune, III. i. 191.
SPLEEN—waywardness, II. iii. 83, fiery temper, V. ii. 19.
SPOIL—spoiling, ruin; III. iii. 10.
SQUIER—foot-rule; II. ii. 12.
STAIN—soil, I. i. 64.
STANDING—with a blade that does not bend (Arden Editors); 'set on end' (Onions); II. iv. 240. Perhaps the sense of 'set on end' is 'not in use, long become unfit for use'.
START (noun)—sudden impulse; III. ii. 125.
STARTING-HOLE—subterfuge; II. iv. 254.
STARVING—longing; V. i. 81.
STATE—chair of state; II. iv. 368.
STAY—delay, linger; IV. ii. 74.
STEAL—steal away; III. i. 93.
STOCKFISH—dried codfish; a thin person; II. iv. 238.
STOMACH—appetite; II. iii. 39.
STRAIT—strict; IV. iii. 79.
STRAPPADO—See *Notes* on II. iv. 230.
STRENGTH—force, vehemence; I. iii. 25.
STROND—strand; shore, country; I. i. 4.
SUBORNATION—'procuring a person to do an evil action' (Onions); I. iii. 163.
SUDDENLY—very soon; I. iii. 295 and III. iii. 5.
SUE—make legal claim to, file a suit for; IV. iii. 62.
SUFFERANCE—suffering, V. i. 51.
SUGGESTION—instigation; IV. iii. 51.
SULLEN—dark; I. ii. 205.
SUMMER-HOUSE—country house for occupation in summer; III. i. 163.
SUNDAY-CITIZENS—citizens dressed in their best clothes; III. i. 256.
SUPPLY—reinforcements; IV. iii. 3.
SWATHLING-CLOTHES—swaddling-clothes; III. ii. 112.
SWORD-AND-BUCKLER—ruffianly; I. iii. 230.
TAFFETA—a kind of shining silk; I. ii. 10.
TAKE IT—affirm vehemently, swear, II. iv. 8 and V. iv. 154.
TAKE—'Take me with you' = tell me plainly what you mean; II. iv. 450.
TALL—valiant; I. iii. 62.
TALLOW-CATCH—tallow ketch (= tub of tallow) or tallow keech (= lump of tallow); II. iv. 221.
TARGET—light shield; II. iv. 195.
TARRY—stay; I. ii. 139.
TASK (verb)—tax, IV. iii. 92; 'task me to' = challenge me to perform; V. i. 9.
TASKING—challenge; V. ii. 51.
TASTE—test, put to the proof; IV. i. 119.
TEMPER—disposition; III. i. 169.
TERM—word; IV. i. 85.
THEREFORE—therefor, for that purpose; I. i. 30.
THICK-EYED—dim-sighted; II. iii. 44.
THIEF—term of endearment; III. i. 236.
TICKLE-BRAIN—strong liquor; II. iv. 389.
TOASTS-AND-BUTTER—those who eat buttered toast; effeminate weaklings; IV. ii. 20.

- TONGUE**—(the English) language; III. i. 125.
- TOPPLE**—hurl down; III. i. 32.
- TOSS**—carry aloft on the point of a pike; IV. ii. 62.
- TOUCH**—touchstone (for testing gold); IV. iv. 10.
- TRACE**—follow; III. i. 48.
- TRADE-FALLEN**—broken in trade, bankrupt; IV. ii. 28.
- TRAIN** (verb)—lure, egg; V. ii. 21.
- TRANQUILLITY**—by metonymy 'people who live at ease' (Onions); II. i. 74.
- TRANSFORMATION**—disfigurement; I. i. 44.
- TRENCH**—dig a new channel for, divert into another channel, III. i. 112, dig a trench, I. i. 7.
- TRICK**—characteristic expression, II. iv. 395; habit, peculiarity, V. ii. 11.
- TRIM** (noun)—fine attire, gay dress; IV. i. 113.
- TRISTFUL**—sad; II. iv. 384.
- TRIUMPH**—public festivity; III. iii. 40.
- TROJAN**—dissolute fellow; II. i. 68.
- TRUE**—honest; I. ii. 106.
- TRUMPET**—trumpeter; V. i. 4.
- TURN** (verb)—shape on a lathe; III. i. 130.
- TWELVE SCORE**—i.e. twelve score yards; II. iv. 536.
- UNDER-SKINKER**—under-tapster, II. iv. 23.
- UNEVEN**—disconcerting; I. i. 50.
- UNHANDSOME**—indecent; I. iii. 44.
- UNJOINTED**—rambling; I. iii. 65.
- UNJUST**—dishonest; IV. ii. 26.
- UNMINDED**—unregarded; IV. iii. 58.
- UNSORTED**—ill-chosen; II. iii. 12.
- UNSTEADFAST**—insecure; I. iii. 193.
- UNTAUGHT**—unmannerly; I. iii. 43.
- UNWASHED**—See *Notes* on III. iii. 180.
- UNYOKED**—uncurbed; I. ii. 189.
- UP**—up in arms, in a state of hostile activity; III. di. 120.
- UTTER** (adjective)—outer; III. iii. 36.
- UTTER** (verb)—See *Notes* on I. i. 108.
- VALUED**—estimated; III. ii. 177.
- VASSAL**—slavish, base; III. ii. 124.
- VASTY**—vast; III. i. 53.
- VELVET-GUARDS**—(by metonymy) those who wear velvet trimmings or similar finery, III. i. 256.
- VIRTUE**—bravery, II. iv. 114.
- VIZARD**—visor, mask; I. ii. 123 and 172.
- WAIT**—be in attendance, I. ii. 68.
- WAKE**—the condition of being awake; III. i. 217.
- WANTON**—luxurious, III. i. 212; t. disordered, V. i. 50.
- WARD**—posture of defence; I. ii. 182 and II. iv. 187.
- WARM**—well-off; IV. ii. 17.
- WASP-STUNG**—irritable (as if stung by a wasp); I. iii. 236.
- WATER**—tears; III. i. 94.
- WATERING**—drinking, II. iv. 15.
- WEAR**—bear; I. iii. 162.
- WELL**—rightly, IV. iii. 94.
- WELL-BESEEMING**—very fitting; I. i. 14.
- WELL-RESPECTED**—well weighed; IV. iii. 10.
- WELL SAID**—well done; IV. i. 1 and V. iv. 75.
- WHERE**—whereas; IV. i. 53.
- WHEREUPON**—upon what, for what reason; IV. iii. 42.
- WHICH**—who; III. i. 46.
- WILD**—weald; II. i. 54.
- WILFUL-BLAME**—wilfully blamable; III. i. 176.
- WIND**—turn round; IV. i. 109.
- WITCH**—bewitch; IV. i. 110.
- WITHAL**—with (in several passages); at the same time.

WORSHIP—homage; III. ii. 151.	YOUNKER—novice, greenhorn;
WRUNG—galled; II. i. 6.	III. iii. 78.
YEDWARD—(familiar form of).	YOUTH—reputation for youthful
Edward; I. ii. 129.	courage, V. iv. 77.
YET—as yet; IV. 1. 83.	ZEAL—ardent feeling; IV. iii. 63.

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APPENDIX I

CHARACTERS OF THE PLAY

1. THE KING

In this play, the King's character is presented in two stages. What he has been is revealed partly by Hotspur (in Act I, Scene iii and Act IV, Scene iii), partly by Worcester (Act V, Scene i), and partly by himself (Act III, Scene ii). What he is must, on the other hand, be gathered from the part he takes in the action of the play. The Henry IV of Shakspeare does not differ materially from the Henry IV of history.

Henry IV is essentially a man of the world—cool, scheming, and not troubled with sentiment nor hampered by scruples. His chief aim is to get on, he does not care how. As occasion arises, he can flatter or bully, employ subtle tact or downright bluntness, be free and familiar or dignified and reserved. He thinks out a deep plan, uses the Percys as his tools, gradually shakes them off as he gains in popularity, 'builds power on opinion and cements opinion by power', captures the people's imagination by posing as the champion of their rights, undermines loyalty to and respect for Richard II, and finally makes a bold bid for the throne. A shrewd judge of men, a clever opportunist, a versatile diplomat gifted with a keen insight into the workings of the mass mind, he strikes swiftly and he strikes home. From one consigned to 'reputeless banishment', he rose to be a king far more powerful and far more determined to use that power for his own ends than ever his predecessor was.

Though Henry IV has many of the kingly virtues, his ideas of kingly duty are petty as well as mean. Beyond what self-interest dictates, he has neither love for his

subjects nor interest in their welfare. But, jealous and suspicious as he is in self-defence, he is not wantonly oppressive or cruel. It is only to banish the bitterness of political dissension that he wishes to divert the energies of the nation to a crusading expedition ; and if, in order to punish and humiliate the Percys, he forces a quarrel on them, he tries his best—by offering a free pardon—to avoid plunging the country into another civil war. Nor is he so hardened in guile as to be a stranger to the pangs of conscience. His desire to be a soldier of Christ, his fear that he has done some 'displeasing service' and offended God, and his death-bed repentance (in the Second Part of the play) show that remorse gnaws at his soul. A lonely and a sad life is his. 'He has plucked the fruit of his ambition to find it turn to dust in his mouth'. Even when he is at the height of his power, political troubles reappear in newer forms. He knows no peace of mind or soul, and an incubus of fear always rests upon him. His bitterest disappointment is in his eldest son : and there is deep pathos in his wish that Prince Henry (whom he wrongly considers his 'nearest and dearest enemy') could be made to change places with Henry Hotspur (who proves to be a dangerous rebel).

The King's character is neither amiable nor attractive. Though he is dreaded and perhaps even admired, none love him and few sympathize with him. The very aloofness that is a part of his strength estranges him from those who might have been his friends and confidants.

It is as a man of action that Henry IV shines. He acts up to his maxim that 'Advantage feeds him fat while men delay'. He shows great strength of character as well as political foresight in the prompt and effective measures he takes to crush the rebellion. Though he misjudges Prince Henry at the outset, he tackles him tactfully and not only weans him from his frivolous pursuits but has also the sense and the courage to commit to him 'charge and sovereign trust' in the war. A tender side to the King's character is found in the second battle-scene in which he advises the Prince to leave the field because his wound is still bleeding.

2. PRINCE HENRY

A Prince is none the less a prince, perhaps a better prince, because he is—because he has the courage to be—a man, and can defy the cramping conventions of his birth and station. This is the lesson that Shakspeare means to teach through his representation of Prince Henry. In Shakspeare's day, the change from a gay and lawless libertine to a noble and heroic king, such as the life of Henry V shows, was supposed to be nothing short of miraculous; and Shakspeare set himself the task of justifying that change and of interpreting it as normal. One is the better qualified to carry out the duties of high life if one has been a minion of the moon as well as a Corinthian, and has indulged in the dissipations of tavern life as well as 'sounded the very base-string of humility'. Prince Henry is a fuller man with a richer fund of experience and a better insight into human character because he has mixed freely and on equal terms with Falstaff and other disreputable associates. It is indeed true that 'base contagious clouds smother up the sun's beauty'; and that pitch defiles. But the vile slanders circulated by 'smiling pick-thanks and base newsmongers' are as soon forgotten as are clouds after they have rolled away; and if it is true gold to which the pitch attaches, it can do only nominal and short-lived harm.

In the very first scene of the play, the Prince is described by his father as one whose brow is stained with riot and dishonour. In the next scene, he is first shown in an even worse light: if not an actual highwayman—playfully or seriously, he denies the implication in I, ii. 133—, he is the associate and the accomplice of those who have no other vocation than purse-taking and no other occupation than drinking sack and frequenting houses of ill fame. In the monologue at the end of this Scene, the Prince tries to justify his conduct to the audience. He knows what disgraceful company he is keeping; but he wants to spring a surprise on the people when he will throw off his loose behaviour and do what he is never expected to do. There is a touch of his father's Machiavellianism in this avowal; but it cannot be

